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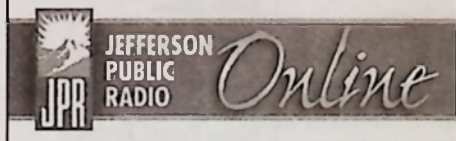
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DAVID BARTOLOMI

Author David Sedaris will lead off this year's New Chautauqua Lecture Series at the Craterian Ginger Rogers Theater in Medford on October 25. See Artscene, page 28.

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ON THE COVER

The seventh annual One World series of performances from around the earth brings a world-wide celebration to the Rogue Valley. See feature, page 10.

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JEFFERSON

Monthly

OCTOBER 1999

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FEATURES

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Two days after the NATO bombing of the Chinese embassy in Yugoslavia—when the media focus was on tense political relations between governments—a historic journey quietly began opening relations between China and the west on a different, beautiful level. Nobel Peace Prize nominee Thich Nhat Hanh led a delegation of 180 people from sixteen western countries on a Buddhist pilgrimage to China; it was the first such visit since Mao's "Cultural Revolution" destroyed much of China's spiritual heritage. Among the visitors were local residents Robert Sorrell and Barbara Casey. Their experiences on the journey provide not only a more hopeful view of relations between east and west, but also lessons about ways to bring more awareness and peace into our daily lives, locally. Eric Alan reports.

10 One World

Intercultural connections in the global village are also deepened by performers and ambassadors who travel from east to west—in this case, to the Rogue Valley. In the seventh year of the award-winning One World series of performances from around the earth, the season includes top performers from Mozambique, Scandanavia, Cuba, Tibet, Spain, and places closer to home. Tom Olbrich gives a season preview.



Daphne Ruff's mixed-media exhibit *Haute Couture* will be on display through October 23 at Wiseman Gallery in Grants Pass. See Artscene, page 28.

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TUNED IN

Ronald Kramer

This Family For Sale?

In August one of the nation's largest Internet search engines, AltaVista, attracted considerable attention by announcing a plan to offer free Internet service in selected American cities. The notion of free Internet services isn't entirely new. Hotmail and Juno have become popular examples of free Internet email services which one can use if you are willing to endure the commercial advertising which makes these free email accounts possible. What was surprising about AltaVista's announcement was the fact that the company proposes to provide full Internet service, including dial-up Internet connection, free. Since the dial-up component is among the most costly elements that an Internet Service Provider (ISP) offers its users, AltaVista's plan proposes assuming significant hard costs and then giving away that use.

The catch, of course, is advertising. AltaVista's plan contemplates supporting this free service with the sale of commercials. But, unlike Hotmail and Juno, which simply require that users endure banner advertising and other commercial gimmicks, AltaVista's proposal anticipates the company's assuming significant costs in exchange for its users providing personal information about themselves and their purchasing habits. This information, which is far more useful to advertisers than the shotgun reach of most Internet advertising, would command premium advertising rates and propel huge advertising revenues (or at least that's what AltaVista is hoping).

So, to cut to the chase, AltaVista is asking Americans to provide information about their income, age, entertainment tastes, medical conditions and other buying patterns in order to save somewhere on the order of \$15 per month for a dialup Internet service.

It's an interesting question and the way Americans answer it will reveal a lot more about contemporary America and its approach toward the information industries than one might first assume.

Supporting media with advertising revenue is obviously not a new idea. There are only three ways of supporting the mass media information industries. Government taxation originally provided the economic foundation for radio in many Western nations, such as England, where set license taxes have traditionally paid for the British Broadcasting Corporation's operations. A skeptical U.S. Congress, heavily influenced by business interests, quickly re-

jected any notion of taxation to support radio in the U.S. and then labeled the resulting privately funded broadcasting system the "American" model, to distinguish it from most of the rest of the world's media systems.

That left subscription support, the method which has totally supported film and largely supported newspapers and magazines. Admittedly, the latter also sell advertising and the cost of producing the product is split between subscription and advertising revenue. However, the core principle remains that virtually all newspapers and magazines require a purchase commitment from each subscriber. Broadcasting, by contrast, has been almost exclusively supported by advertising and requires no direct investment from its users. Public broadcasting, and subscription cable television channels, are of course the obvious exceptions to this rule and their often-distinctive content results from the distinctiveness of their funding sources.

Thus, there is precedent for AltaVista's approach both on the Internet, where free email services established the principle, and

in mass media generally where advertising is the dominant means of support. But there is also a significant difference to be found in AltaVista's gamble. The result of supporting most mass media through advertising has been some disconnection between audience interests and program content. It has left Americans with an ingrained sense the mass media have little value because, unlike the British who pay a finite tax, Americans pay no direct price which can be associated with the service they use. Moreover, the numbing stream of advertising which dominates our media has caused many Americans to become increasingly adept at mentally ignoring advertising. The audience's ability to mentally disassociate itself from advertising messages seems only to have grown with the increased amount of time devoted to advertising over the years and the tendency in much advertising to increase commercials' "shrillness quotient" to rise above this tendency.

AltaVista takes the process a step further in proposing to offer service which carries a quantifiable value (\$15 per month seems to be the average price of most Internet services). Saving that expense requires users to pay a far higher "cost" than is typical in most advertising media, however. It goes beyond enduring commercials and requires actively inviting advertisers into one's life by disclosing significant personal information. Moreover, one can only begin to wonder about the type of information which an Internet service might gather and sell about its clientele if the fine print of a user's agreement authorized such intrusion. Information about items purchased online, what Internet sites they visited, and the sale of individuals' email addresses to prospective advertisers, afford glimpses of a chilling new media world—a world certainly not envisioned in the early 1920s when the federal government concluded that advertising was the best way to support the cost of mass media service.

CONTINUED ON PAGE 15

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JEFFERSON ALMANAC

Mary Korbolic

Women Who Walk with Cougars

It was a cool, fresh dawn as my exercise partner and I power-walked a favorite country route. We'd risen early to avoid the relentless summer sun and hadn't gone far when a neighbor pulled alongside and rolled down the window of his pick-up truck. "Just thought you should know," he said. "A large male cougar was seen strolling on this road yesterday morning." He paused to let it sink in. Whatever response he expected, ours wasn't it. "Thanks for the info!" we said, stifling the urge to say, "So?" After all, we were in the Rogue Valley, where cougars, snakes and bears are nearly as ubiquitous as giant retailers, fresh croissants and \$3 coffee drinks. The neighbor checked his rearview mirror as he drove off, probably to see if we'd turned back yet.

But my walking buddy and I had our plan and we were sticking with it. Our walks in the wild are too important for us to be frightened off because somebody saw a cougar in the neighborhood. Besides, cougar sightings are common here. Not far away, a cougar snatched and devoured a dog tied to a porch. Near Prospect, a man claimed a cougar stalked him and his family as they walked a logging road. A Medford woman flagged down a passing car when a cougar trotted toward her. Cougars have been spotted prowling residential neighborhoods and sauntering on country roads such as the one where we found ourselves this fine morning. It seems that anywhere you go, especially in wooded areas, a cougar could be nearby. However, the Associated Press reports that just 10 fatal cougar attacks on people have been recorded since 1890 in the United States—none of them in Oregon. I'm betting my friend or I will not be the first.

I'm also betting we will not be charged

by a black bear or bitten by a rattlesnake—other creatures that inspire widespread dread. Unlike the more secretive cougar, I have encountered snakes and bears in the wild, perhaps a dozen of each. Our shy timber rattlers are not aggressive, and while bears can be pesky camp robbers, they're more interested in eating marshmallows than people. We're in greater danger of contracting hantavirus (five

cases in Oregon in the past 10 years) or being struck by lightning (an average of 85 U.S. fatalities annually) than of being attacked by wild creatures in the Southern Oregon woods.

Wildlife dangers, infinitesimal as they are, still keep some people from enjoying the great outdoors.


On a summer edition of *The Jefferson Exchange*, Jeff Golden's call-in show on Jefferson Public Radio's News & Information Service, a group leader of 10- and 11-year-old girls asked Jeff's hiking-guide guest for advice about where she could take her charges without danger of encountering rattlesnakes. He could have suggested viewing camping and hiking videos. What was the woman thinking? Rattlesnakes live here, as do bats, bears, coyotes, foxes, elk, deer, otters, raccoons, bobcats and, of course, cougars. Time in the woods is too precious to be relinquished because it is home to wild animals. Indeed, we are fortunate to live where wildness is so close that the animals who share our time and place can occasionally be glimpsed through the trees.

So it is that on this perfect morning we ignore the neighbor's warning and take a sharp left off the gravel road and onto a steep wooded path, a game trail that cuts through ancient manzanita. Up we march through the smooth red art forms, gnarled and burnished. Twigs pop, leaves rustle and

“
JUST 10 FATAL COUGAR
ATTACKS ON PEOPLE HAVE
BEEN RECORDED SINCE 1890 IN
THE UNITED STATES—NONE OF
THEM IN OREGON.

shafts of golden sunlight penetrate the dusky snarl of limbs. We are happy. Our pace is strong and fast.

The path crosses a narrow ridge, then dips into a forest that is rich, damp and fragrant even in summer. The trail is faint, easily covered by leaves and brush and we search for familiar landmarks; the crooked tree, the mossy log, the piece of string we tied to mark the way. Elk sign is here. The same shotgun shell casings have been deteriorating near the path for years, but we've seen no people. We've seen no big cats, either, although we sometimes imagine that one crouches in the brush awaiting a hapless deer.

The trail cuts through a flourishing patch of poison oak then climbs again, converging with itself before descending to the gravel road where just yesterday the fearsome cougar walked; the cougar who, once again, has spared us. 

Mary Korbolic is a freelance writer who walks with cougars near her home outside Rogue River. She may be reached at korbolic@chatlink.com

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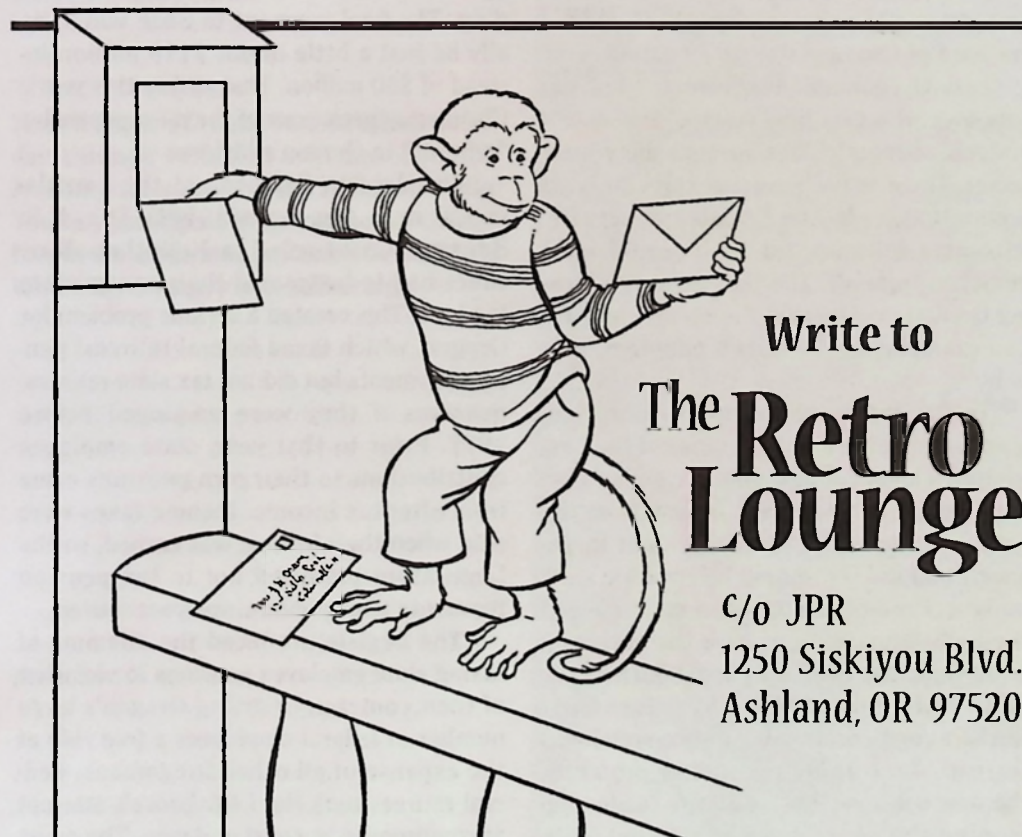


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JEFFERSON OUTLOOK

Russell Sadler

Kicked by the Kicker Again

Oh joy! Oh rapture! Oregon's surplus "kicker" will kick again this year. The state's estimated \$167.3 million "surplus" will be returned to the taxpayers. The checks will be in the mail in time for Christmas! They will average \$107 apiece. The averages are a bit misleading, of course. Oregonians who earn \$10,000–\$20,000 a year will get an estimated \$23. Those earning \$30,000–\$40,000 will see \$80 checks. If you make \$40,000–\$60,000 you will get \$123. The well-to-do 20 percent of Oregonians who earn 50 percent of the state's income will get back enough for a weekend at Sunriver.

House Speaker Lynn

Snodgrass, R-Boring, insists these checks are part of the Legislature's commitment to "ease Oregonians' tax burden." The debate over who gets how much of the state's budget "surplus" hides Salem's dirty little secret. There is no budget surplus. It is an accounting trick. The Legislature actually left some bills unpaid so it would have money to "refund." The "kicker" is just kicking Oregon taxpayers in the wallet. Here are two examples of the state's phantom "surplus."

In the depths of the 1980s recession, lawmakers ignored the warnings of the Legislature's legal counsel and Oregon's Attorney General and took \$81 million from the cash surplus of the State Accident Insurance Fund (SAIF) to help balance the state budget. Predictably, Oregon courts ruled the Legislature did not have the authority to do that. The SAIF surplus should legally go to SAIF policyholders to reduce their workers compensation insurance premiums. Instead of returning the money promptly, the new conservative legislative leadership ignored the court decision, forcing SAIF policyholders into court to collect.

When finally forced to pay, the Legislature strung out the payments over the last

six years so it could continue the charade of refunding budget "surpluses." The original \$81 million has ballooned to \$225 million and the interest meter is still running. The last \$80 million payment could have been made this year, ending the debt and the interest. But the Legislative leadership did not do that. Paying the last \$80 million out of its current cash meant the "surplus

kicker" would not kick. There would be no Christmas refund checks. The Legislature pushed the last payment of the SAIF debt into the 1999-2001 state budget to insure it would not affect the kicker this year. But the interest meter is still run-

ning. The final payment to SAIF will actually be just a little under \$110 million instead of \$80 million. That makes this year's Christmas checks one of the most expensive "refunds" in Oregon's history.

The debt to SAIF is not the Legislature's only big unpaid bill. The U.S. Supreme Court ruled in 1989 that all retirees had to be treated the same by state tax laws. This created a serious problem for Oregon, which taxed federal retirees' pension payments but did not tax state retirees' pensions if they were employed before 1977. Prior to that year, state employee contributions to their own pensions came from after-tax income. Income taxes were paid when their income was earned, so the Legislature promised not to tax pension payments after public employees retired.

The Legislature faced the dilemma of taxing state employee pensions in violation of their contract, or giving Oregon's large number of federal employees a free ride at the expense of all other Oregonians. Federal retirees took the Legislature's attempt at compromise to court and won. The court required the state to refund about \$1.3 billion in back taxes and interest to 126,000 state and federal retirees. Again, instead of

“
 THERE IS NO BUDGET
 SURPLUS. IT IS AN
 ACCOUNTING TRICK.”

paying the bill, the Legislature delayed while the interest grew. Lawmakers also dumped responsibility for two-thirds of the repayment onto Oregon's cities, counties, school districts and their local property taxpayers for a problem the Legislature alone created—all to protect a phantom "surplus" it could "refund."

There are other examples over the last decade of the Legislature actually selling bonds and borrowing money so it would have some cash to "refund" as a "surplus." Taxpayers, of course, eventually foot the bills for these interest costs. Artificially short term limits relieve lawmakers of responsibility for financial decisions they make today. By the time the shenanigans are exposed and the bills come due, the folks who exercised the poor judgment and made the mistakes are long gone.

Oregon has no budget surplus. Those Christmas checks are simply an expensive charade to buy votes at election time. The measure on the November 2000 ballot to lock the "kicker" in the state constitution simply guarantees Oregonians will continue to get small, politically-inspired refunds at the expense of future generations who must pay the accumulating interest on the Legislature's unpaid bills. TM

Russell Sadler's *Oregon Outlook* is heard Monday through Friday at 6:55 a.m. on JPR's *Morning News* and on the *Jefferson Daily*. You can participate in an interactive civic affairs forum moderated by Russell on the World Wide Web at <http://www.jeffnet.org>.

The Fund Drive Sprint.

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Scott Simon



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Sylvia Poggioli



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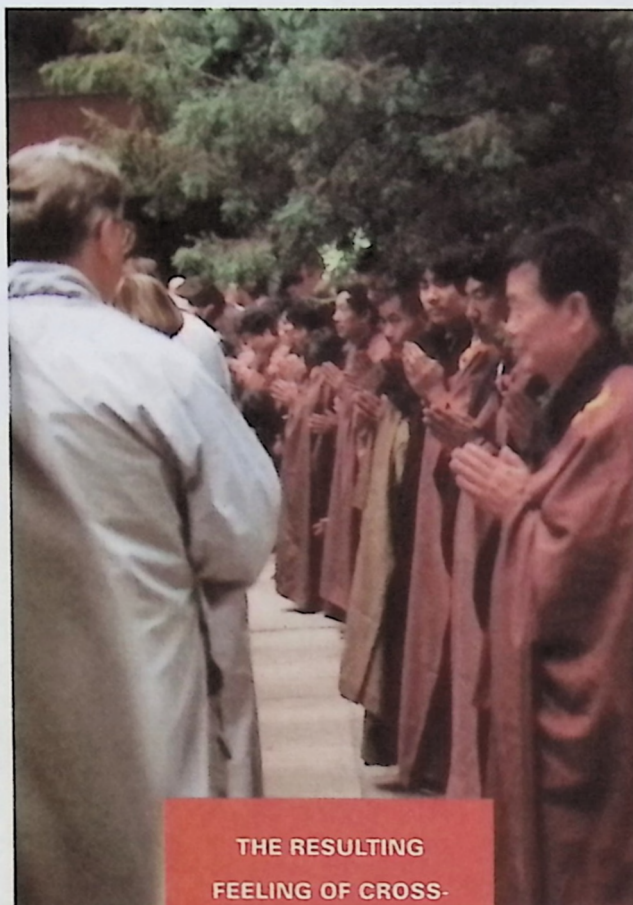
Mindful in China

Two local residents take part in a historic pilgrimage to China led by Nobel Peace Prize nominee Thich Nhat Hanh—a journey with international and personal significance.

After the NATO bombing of the Chinese embassy in Yugoslavia, a flurry of headlines proclaimed great tensions between west and east. Yet two days after that bombing, a historic journey began which established relations between China and the west on a new and more beautiful level. The stark contrast of the two realities offers great lessons about relations between peoples; while the experiences of those who journeyed hold lessons in bringing more awareness and peace into individual lives, right here, in the present moment.

The trip, undertaken by 180 people from sixteen western countries, was indeed historic. For the first time since Mao Tse Tung's "Cultural Revolution" destroyed most of China's Buddhist temples a generation ago, a delegation of western Buddhists was allowed to make a pilgrimage to visit Chinese temples and monasteries. It was a venture of international community-building led by Thich Nhat Hanh, a Vietnamese monk (now living in France) whose previous work has earned him a Nobel Peace Prize nomination, and worldwide recognition as a leader whose teachings transcend all boundaries of religion and country.

Among the pioneers who made the challenging journey were Jacksonville residents Robert Sorrell and Barbara Casey, who are students of Thich Nhat Hanh's teachings without labeling their personal



THE RESULTING
FEELING OF CROSS-
CULTURAL KINSHIP
OFFERS A REMINDER
OF HOW MUCH A
SIMPLE PERSONAL
TOUCH CAN BREAK
DOWN BARRIERS
BETWEEN CULTURES.

ARTICLE BY

Eric Alan

PHOTOS BY

*Robert Sorrell, Barbara Casey
and Jerry Braza*

beliefs. "I don't really think of myself as a Buddhist," Casey says, "Because I'm not really interested in being another 'ist' or 'ism.' I'm interested in the practice." That practice is an adaptation of Buddhism with an emphasis on daily practicality in the hurried western world. It's primarily centered on ways of meditation and breathing that can increase *mindfulness*, or awareness, and peace in the present moment. The attraction to Thich Nhat Hanh's teachings, for many western followers, has often been their clear simplicity, and the way the practices integrate into daily life without requiring changes in lifestyle, religious belief, or even time schedules. Rather

than focusing exclusively on formal sitting meditation practice and pondering Zen koans, Thich Nhat Hanh's teachings use ways to develop enlightened awareness within the everyday movements of life: walking, eating, even going to the bathroom and answering the telephone. Since heightened awareness begins from simply slowing down, even delaying annoyances can instead become viewed as opportunities for relaxation, refreshment, and renewed awareness. As Sorrell describes it: "Anything that brings us to a stop—for instance, a stop sign or a red light—can be very useful to help us to remember to come back to the present moment, where freedom is found, where life exists."

This modernization and adaptation of eastern thought to western practice has not produced a di-

lution of the Buddhist view; yet it separates Thich Nhat Hanh from the Chinese Buddhist monks in the numerous temples this trip visited. Thus each group had teachings for the other, on the journey, although at first glance it might be assumed that the western group had merely come to learn from the great masters, in the geographical center of a spiritual tradition reaching back 2,600 years. "Thay is really a radical in the Zen tradition," Casey notes. ("Thay," a word meaning "teacher," is how students of Thich Nhat Hanh often refer to him.) This was highlighted at the monasteries, where long days of sitting meditation, led by the local abbot, alternated with a variety of mindfulness activities led by Thich Nhat Hanh. Despite the differences, the reception the western group received in China illuminates exactly how relations between people of two countries can be vastly different from the relations between governments of the exact same nations, at the exact same time.

Indeed, many in the western group feared going, or questioned the wisdom of the trip, when the embassy bombing created such ill-timed anguish and furor. But Thich Nhat Hanh assured his followers that it would be fine; and it was better than that. The group's welcome was startlingly peaceful and positive—not only from the abbots and monks of the host temples, where kinship could be expected; but also from the Chinese government and the average citizens on the street.

True, the government's motive for welcome may have been impure. Anxious to convince the world that freedom of religion has been restored in China, twenty years beyond the Cultural Revolution's devastating end, there was good reason for the government to welcome a high-profile delegation of western Buddhists. "The Buddhist church revival [in China] is largely under the auspices of the cultural bureaucrats," says Casey. "They place value on it in their atheist way, because a lot of these sites have cultural and historical significance, and they're trying to encourage not only tourism, but good will. I'm sure they're aware that Buddhism is very rapidly gaining popularity in the west." The provincial officials repeatedly made a point of proclamations to the western group about China's restored religious freedom; proclamations containing at least partial truth. Sorrell and Casey noted a Chinese society in the midst of great change: not only the rebuilding of the Buddhist temples countrywide, but also vast amounts of other construction; bicycle travel replaced by urban automotive traffic jams; traditional

blue Mao outfits replaced by other styles of dress. It was this changing society which made it possible for the Buddhist Association of China to exist, first of all, and to invite Thich Nhat Hanh to visit the places of his spiritual ancestors and lend support to the revival of Buddhism in China. Although Mao may still be revered by many, it's a sea shift from the time of his famous statement that "religion is poison."

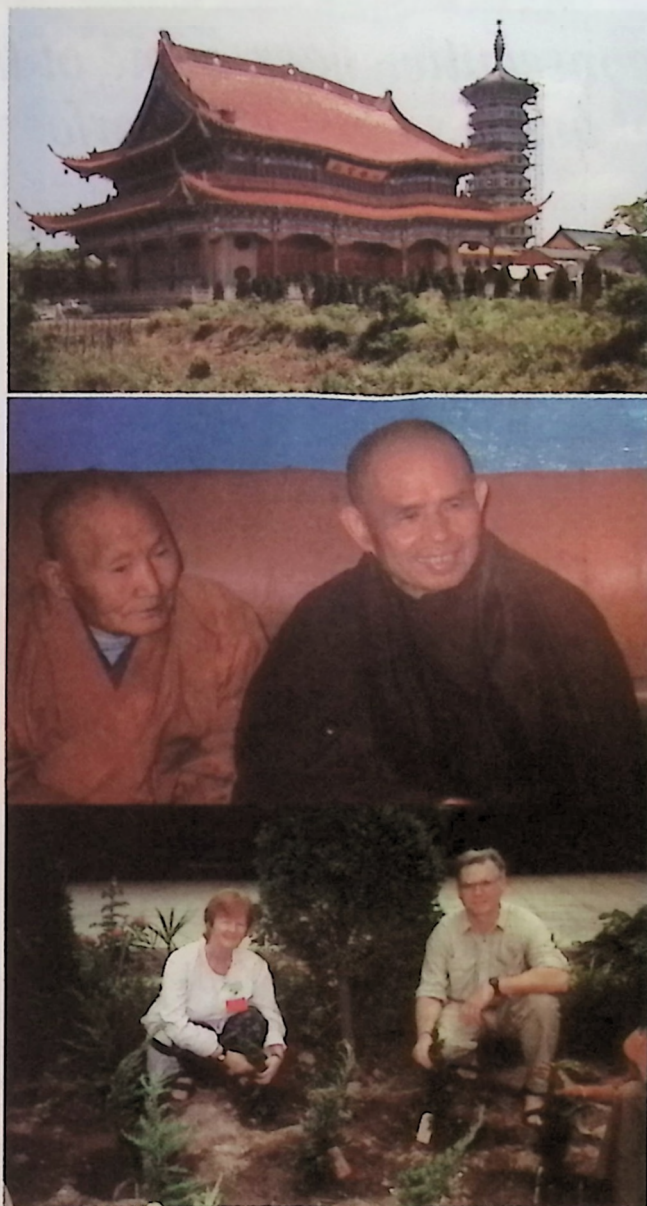
The acceptance of the western group by Chinese citizens on the

street, who had neither the government's motives nor the Chinese monks' spiritual connection to Thich Nhat Hanh, is perhaps the most telling about popular Chinese feelings for people of the west. It's also the most subtly surprising. "I was just so happy to find that people accepted us," Sorrell says. "There was such an openness... I expected some kind of distance. Perhaps a little bit of hostility, or some kind of an edge or something to being around Chinese people. It wasn't there at all. It was beautiful." The two relate many tales of welcoming from Chinese strangers: from spontaneous acceptance into local people's Tai Chi and Qi Gong practices every morning in parks and parking lots and building alcoves; to a poor peasant woman giving a trip member a pendant in gratitude for his desire to photograph her; to a general "lovely curiosity" that characterized the people's attitude towards the visitors. The resulting feeling of cross-cultural kinship offers a reminder of how much a simple personal touch can break down barriers between cultures. "Just being there face to face with these people really made me feel a real strong personal connection," Casey simply says.

The heart of the visit was in the monasteries and temples, though, and it was also there in which the greeting for the group was the strongest. While the group primarily stayed at two monasteries—at the Bai Lin Temple beyond Beijing, and the Gao Min Temple outside of Nanjing—the full list of temple visits during the three week journey was far longer. In fact, the list swelled as news of Thich Nhat

Hanh's visit spread and more invitations were received. Everywhere, the reception was passionate, as Sorrell relates. "The Buddhists were greeting us with reception lines when we arrived at these various temples. They were treating us like we were saints... Chanting the whole time we walked past them, and bowing to us. It was humbling. It was so beautiful." The westerners wore novice robes at the temples, and participated in meditations

CONTINUED ON PAGE 17



PREVIOUS PAGE: Chinese monks greet the western delegation, including Robert Sorrell (front left). **ABOVE, TOP:** The restored Gao Min temple, in front of other new construction. **ABOVE, CENTER:** Thich Nhat Hanh (right) at the pagoda of Ling Ji, with the temple's abbot. **ABOVE, BOTTOM:** Barbara Casey and Robert Sorrell planting cypress trees at the Gao Min temple.

One World

For the seventh consecutive year, some of the world's most fascinating cultural ambassadors and performers come to visit

The world may be turning into one global village; but that doesn't mean it's easy for everyone to visit all corners of it. World travel still remains out of reach for the average citizen, due to price and time. That makes it even more special when the world instead comes to visit—as it annually does, via the award-winning One World performing arts series. The series is produced by the Southern Oregon University Program Board in association with Jefferson Public Radio, and sponsored by the Ashland Community Food Store. For much less than the price of even one airline ticket, it's possible to see an entire array of the world's most accomplished and expressive musicians and cultural ambassadors, without even having to pack a suitcase. For the seventh consecutive year, a remarkably diverse array of artists will visit to share their talents and their cultures via the One World series. With artists from Mozambique to America, Cuba to Scandanavia to Tibet and more, this year's lineup brings stellar performances from some artists who are famous, and others who ought to be. Here's a look at this year's unique and exciting schedule.

Bela Fleck and the Flecktones, and the David Grisman Quintet

The innovative Bela Fleck has taken the banjo to places many never thought possible. After an acclaimed career in the bluegrass/rock ensemble The Newgrass Revival, he quit to form Bela Fleck and the Flecktones



Compay
Segundo

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AND CULTURAL
AMBASSADORS**

with the Wooten family rhythm section: Victor on fretless bass and his brother "Futureman" on the Synth-Axe Drumitar (a guitar shaped invention that emits drum beats, invented by Futureman himself). Their sound—a combination of jazz, blues, funk, bluegrass and rock—was something never heard before. The group has built a huge fan base across the country, selling out arenas, including the Britt Festivals several times.

David Grisman created his own style of music as well, but he did it with the mandolin. "Dawg" music is a blend of everything from bluegrass and Latin to gypsy and jazz. Grisman and the quintet sold out the final show of last year's season and return to kick this year off with the biggest One World show ever.

Two performances will be held at the Craterian Ginger Rogers Theater in Medford: Tuesday, November 9 and Wednesday, November 10 at 8pm.

Compay Segundo of Ry Cooder's Buena Vista Social Club

When acclaimed musician/producer Ry Cooder went to Cuba in 1996, he tapped into the country's tradition—the elder geniuses that created the Havana sounds: *son, danzon, cha cha cha, mambo, and rumba*. The result was the Grammy winning recording *Buena Vista Social Club*, one of the biggest selling world music recordings ever. It features 92-year-old Cuban legend Compay Segundo on vocals and guitar. Segundo is the eldest of the "super grandfathers." He composed hundreds of songs that help make up the foundation of Cuban music. He is also

ARTICLE BY
Tom Olbrich

the inventor of the *armonico*, the seven string Cuban guitar. During the recording of Buena Vista Social Club, admiration flowed freely between Segundo and Cooder, and the professional affection they clearly felt for each other in the studio electrifies the fourteen classics tracks of the *Buena Vista Social Club*. With the current tour limited to New York, Los Angeles, San Francisco and Medford, this is a rare chance to see this master live. He'll appear on Sunday,



Bela Fleck and the
Flecktones

November 14 at 8pm at the Craterian Ginger Rogers Theater in Medford. As an extra bonus (not part of the One World series), don't miss Wim Wender's documentary film *The Buena Vista Social Club* at the Varsity Theater in Ashland beginning October 1, 1999.

4th Annual One World Celtic Music Festival

featuring Martin Hayes, fiddle and Dennis Cahill, guitar with opening act Skye

Martin Hayes' musical roots are deep in the traditional music of east County Clare, a part of Ireland known for its slow lyrical sound. Through his teen years Hayes cap-

tured the prestigious title of "All-Ireland Champion" a total of six times. In 1997 he was named Traditional Musician of the Year by Ireland's *National Entertainment Awards*. Cahill was born in Chicago to emigrant parents from County Kerry. Since picking up the guitar at age 9, he has developed into one of the most respected and innovative players to arrive on the Irish music scene.

Skye hails from Eugene, with fiddler Micheal Bardossi a former Ashland resident and performer at the Oregon Shakespeare Festival. The group has performed on the One World series twice before to standing ovations.

All will share the stage at the Southern Oregon University Music Recital Hall on Friday, January 28 at 7:30 pm.

The Oakland Interfaith Gospel Choir

The Oakland Interfaith Gospel Choir won the Gospel Academy Award as the "Best Community Choir of the Year" in 1999 for the fifth time and if you close your eyes you would swear you're listening to a Black Christian gospel choir. But the 55 member choir, led by Emmy-winning arranger Terrance Kelly, is only one-third African-American and a majority white with a few Asians and Latinos—and they come from all faiths, including Jewish, Buddhist, Roman Catholic, Islamic and Baptist. They are united in their love of gospel music with its message of hope, joy, unity and justice. They have recorded with Linda Ronstadt, Bobby McFerrin, the Kronos Quartet and M.C. Hammer. They'll perform at the Craterian Ginger Rogers Theater on Saturday, February 19 at 8pm.

The National Song and Dance Company of Mozambique

When Mozambique became independent in 1975, the restoration of Mozambican cultural values which had been suppressed by the Portuguese colonial regime for 500 years was one of the new government's major goals. This led to the creation of the



The Oakland interfaith Gospel Choir

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Online: www.oneworldseries.org

Individual Tickets Available October 12

Bela Fleck/David Grisman

TWO SHOWS – Tuesday, November 9 and Wednesday, November 10, 8pm
Craterian Ginger Rogers Theater
General Public \$37.50
SOU Students / Children (0-12) \$19

Compay Segundo

Sunday, November 14, 8pm
Craterian Ginger Rogers Theater
General Public \$37.50
SOU Students / Children (0-12) \$19

Celtic Music Festival

Friday, January 28, 7:30pm
SOU Music Recital Hall
General Public \$29
SOU Students / Children (0-12) \$14

Oakland Interfaith Gospel Choir

Saturday, February 19, 8pm
Craterian Ginger Rogers Theater
General Public \$28.50
SOU Students / Children (0-12) \$12.50

The National Song and Dance Company of Mozambique

Saturday, April 1, 8pm
Craterian Ginger Rogers Theater
General Public \$27.50
SOU Students / Children (0-12) \$12.50

Nordic Night

Sunday, April 16, 8pm
Craterian Ginger Rogers Theater
General Public \$25
SOU Students / Children (0-12) \$12.50

Tibetan Freedom Concert

TWO SHOWS
Saturday, May 6, 3pm or 8pm
SOU Music Recital Hall
General Public \$27.50
SOU Students / Children (0-12) \$12.50

For shows held at the Craterian Theater

Phone: (541)779-3000

In Person: Craterian Box Office, Medford

By Mail: Craterian Box Office, 23 S. Central, Medford, OR 97501

For shows held at the SOU Recital Hall

Phone: (541)552-6461

By Mail: SOU Program Board, 1250 Siskiyou Blvd.
Ashland, OR 97520

For All Shows

In Person: SOU S.U. Raider Aid, Ashland

On Line: www.oneworldseries.org

SOU students limited to 1 guest and valid SOU student ID must be presented at the door.

CONTINUED ON PAGE 31

Michael Feldman's

Whad'Ya Know?

All the News that Isn't

On the heels of the court ruling to admit gay scouts, the Boy Scouts in New Jersey decide to offer a Mandy Patinkin badge.

Ken Starr says he will end the Whitewater inquiry by the end of the Millennium, before the Y2K crash has computers thinking it's the Teapot Dome scandal.

Sergio Garcia, a 19 year old, leads the PGA field and does it with his cap facing forward.

Kansas deletes evolution from its curriculum; organisms will have to go to Missouri or Nebraska to evolve.

George W. Bush has proposed a voucher system for churches which would allow the poor to attend Episcopalian services. When the plate is passed, you simply throw in your chit.

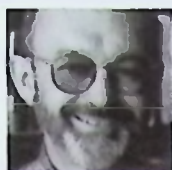
Airbus, the European aircraft manufacturer, announced it will put synagogues in planes it sells to Israel.

Defying communist warnings, Boris Yeltsin threatens to stick a wick in Lenin and light it.

That's all the news that isn't.



**12 Noon Saturdays on
News & Information Service**



NATURE NOTES

Frank Lang

Amanitas

Mushroom gathering for food can be risky business, if you don't know what you are doing.

There is no simple way to distinguish between toxic and edible fungi. Just because a mushroom doesn't tarnish silver doesn't mean it's edible. Just because wild animals eat certain mushrooms doesn't mean that humans can. Be sure to accurately identify any fungus before you eat it. Ask a trustworthy friend who knows, or join a mushroom club, like the Mount Mazama Mushroom Association in Medford, or study mushroom books with care. To do otherwise can be unpleasant, even fatal.

Take the poisoning case in Portland one fall. Five people were poisoned by the death cap, *Amanita phalloides*, perhaps the deadliest of all the poisonous mushrooms. Death, by liver and kidney damage, occurs in thirty to forty percent of treated cases. The lives of the Portlanders were prolonged by liver transplants.

In the Fall, the mushroom is common in Ashland's Lithia Park just south of the tennis courts where it was first discovered in Southern Oregon some thirty years ago. Thought to be imported on the roots of horticultural specimens from Europe, where it is common, the species is becoming more widespread with time. It is the most abundant *Amanita* in the California Coastal Live Oak Woodlands.

Do not eat any mushroom with any two of these characteristics: white gills, white spores, a skirtlike ring near the top of the stalk and the stalk emerging from a cup like base... a sure sign of the genus *Amanita*. Avoid this combination of characters, even though, I'm told, some *Amanitas* are edible. When collecting puffballs be sure to cut them open with a knife. Young amanitas look the same outside, but have the gills and stalks within.

Other amanitas include the most striking of our mushrooms, *Amanita muscaria*, the fly agaric or fly amanita. The large bright red caps with flecks of white stand out under the dark shade of Sitka spruce tree at Harris Beach State Park near Brookings about this time of the year. It is the familiar mushroom, used as a design motif in many objects. The fly agaric has a long history of use in various religions. It is both poisonous and hallucinogenic. To trifle with it is foolish. ■

DEATH, BY LIVER AND
KIDNEY DAMAGE,
OCCURS IN THIRTY TO
FORTY PERCENT OF
TREATED CASES.

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University. *Nature Notes* can be heard on Fridays on the *Jefferson Daily*, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.

Patty Larkin

At Jefferson Public Radio, we enthusiastically welcome the return engagement of a personal favorite—Patty Larkin. She'll perform a solo benefit concert for JPR as part of our ongoing voxPOP contemporary singer-songwriter series. She'll appear on Saturday, October 2nd in the Music Recital Hall on the Southern Oregon University campus in Ashland.

Patty Larkin is a rare talent and a stunning live performer. She's an accomplished guitar player, a richly textural singer, a poetic songwriter, and a hilarious entertainer. The audience is often seen at her shows shaking their heads in admiring wonder at an elaborate guitar lick or a sighing vocal trill, a particularly well-tuned lyric line or a perfectly delivered comic line.

Born in Iowa, Larkin grew up in Milwaukee, Wisconsin, where she started playing music in her early teens. After attending college in Oregon, Larkin headed to the Berklee School of Music in Boston. There she played the subways and streets, in a succession of bands—rock, jug and Celtic—before embarking on her own remarkable solo career. Patty Larkin has traversed a vast musical landscape embracing Celtic, rock and jazz, as well as roots, blues and classical. She creates a sound that draws on both her folk-music roots and modern pop-enthusiasms while allowing her precise and emotionally haunting lyrics to make themselves felt. Larkin has built her reputation on the things that matter: polished songwriting, strong guitar work and a developed sense of rhythm that gives her pop-friendly material an urgent edge. Over the years, with her High Street/Windham Hill albums *Tango* (1991), *Angels Running* (1993),



**LARKIN'S LIVE SHOWS
COMBINE POLISHED
SONGS, SOLID
RHYTHMS, RIVETING
STORYTELLING, AND
PLENTY OF SATIRE TO
SATISFY HEART, BODY,
MIND AND SOUL.**


Strangers World (1995) and the self-produced *Perishable Fruit* (1998), she has honed her reputation as a "musician's musician," working with some of the most gifted performers on the contemporary music scene today.

Patty Larkin is currently touring in support of her latest release—a live recording entitled *a gogo*. Her first recording with the

highly respected Vanguard label, *a gogo* captures the raw synergy of her songs, vocals and extraordinary guitar work with great clarity. Working at her own Road Narrows Studio, Larkin poured through reams of tape, culling the most immediate and vibrant performances that reflect accurately the sound and fury of a live Larkin show.

The *St. Louis Dispatch* says Patty Larkin's concerts "are don't-miss events." Indeed, Larkin's live shows combine polished songs, solid rhythms, riveting storytelling, and plenty of satire to satisfy

heart, body, mind and soul. Her music reaches beyond standard singer-songwriter fare, with textured rhythms and sounds as rich as their subjects. As the *Village Voice* describes her so intimately, "In the world of the singer/songwriter, personality is everything, and Patty Larkin, an extremely skilled guitarist, has personality to burn." And that is why we're looking forward to the evening of October 2nd when Patty Larkin performs in concert to benefit Jefferson Public Radio.

Patty Larkin's performance on October 2 will begin at 8pm. Tickets are available at Heart & Hands in Ashland and at Jefferson Public Radio, in person or by phone at (541) 552-6301. 

BY
Maria Kelly

rrroarsqueal
clickclack
tappatappa
ticktick
ee-ee-eee
car talk



Mixing wisecracks

with
muffler
problems
and

word puzzles

with wheel
alignment,
Tom & Ray
Magliozzi
take the fear
out of car repair.

Saturdays at 11am on the
Rhythm & News Service

Sundays at 3pm on the
Classics & News Service



FROM NATIONAL PUBLIC RADIO



ONLINE

Joe Loutzenhiser

Cyber-Impedimenta

Since I write the "Online" column in the *Jefferson Monthly* you could safely assume that I am fond of technology. While that is somewhat true, I am not blind to some of the negative aspects of the technology that surrounds us. In truth, I'm not really enthusiastic about much beyond basic computers and the Internet. It seems that it is much too easy to become soured by the constant onslaught of technology and information. In the case of the Internet, there are many things that have gone awry. While many aspects of Internet usage can improve one's life or work, there are some things that are so absurd, so wrong, and so useless, that they impinge on one's sanity.

First and foremost on my list of technology gone bad is instant messaging software. Instant messaging allows you to send and receive messages from others that you have chosen to include in your list of acceptable correspondents. These messages are exchanged directly, with the recipient having an obtrusive notification of some sort indicating that a message has arrived. The recipient can then open their own instant messaging software, read the message, and respond if so desired. This design manages to combine the worst aspects of telephones, pagers, and Internet "chat." One of email's virtues is that it is recipient-initiated. In other words, you choose when to read the messages sent to you. With phones, pagers, and instant messaging, the initiator of the communication controls the timing. For those of us who value our peace and quiet such interruptions can be exasperating. Most instant messaging software includes features that can limit these distractions, although I rarely see anyone use them (and then why not just use email instead?). But the most insidious aspect of in-

stant messaging is its addictiveness. Like the "chat rooms" that preceded it, instant messaging can consume immense amounts of time in maelstroms of pointless blather. In companies that allow instant messaging it has replaced the illicit personal phone call. Employees are constantly conversing with co-workers, family, and friends

throughout the day. The loss in productivity is surely horrendous. Of course, you could use instant messaging beneficially, but the temptation to abuse it appears to be too great for most people to resist. Instant messaging's primary proponent is America Online, reinforcing its reputation as the

most irritating Internet company.

A few years ago Internet newsgroups, also known as USENET, were a good source of useful information. If you had a question, especially about computers, you most likely could find an appropriate newsgroup in which you could post and promptly get a helpful answer. With the popularization of the Internet, newsgroups have tragically become just reams of useless prattle. Careless people unfamiliar with the customs and etiquette that kept the newsgroups pertinent and manageable have ruined what was once a vital communication medium. Now it has become a forum for crackpots, bigots, racists, clueless and disrespectful newbies, con artists, sleazy marketers, and aspiring perverts. This has resulted in endless, hostile "flame wars" where everyone is writing but rarely reading with consideration. It's like being in a room with thousands of shouting people. Even more disconcerting is that if you do post, most likely your email address will be harvested by spammers, leading to torrents of unwanted email. Not to belabor the point, but it is not a coincidence that the dissolution of USENET coincides with America Online's foray onto

“
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the Internet. Perhaps it would have eventually happened anyway. Sometimes technology that works well for a relatively small group of erudite users is unfeasible when exposed to the masses.

While we have recently had legislation passed that prohibited unsolicited spamming, it seems that it has done little to deter its crass senders. For a short while they perfunctorily complied, but lack of enforcement has now led to an almost complete disregard for the law. Required services, such as the option to be removed from the spammers' list of email addresses, are rarely if ever honored. The situation now seems worse than ever. Fortunately many email programs have the ability to filter out spam, but this is not the proper solution. If email is to be rescued from the same fate at USENET, illegal spammers must be rooted out and prosecuted. And, of course, one should never patronize a spammer in the hopes of rendering the practice unprofitable.

Another aspect of the Internet that has taken a turn for the worse is the domain name system. While at one time it may have made sense to name servers with the "prefix.server name.domain" system (i.e. www.jeffnet.org), it has now become unwieldy. Again, when there were a limited number of servers there were plenty of names to go around, but now almost every word in the dictionary has been registered as a domain name. Of course this has led to litigation, mostly over trademark infringement. Another thing it has led to is domain name speculation. Unscrupulous companies have bought up thousands of domains they never intend to use, instead hoping to sell them to those that would legitimately use them. And I really don't want to spend the rest of my life saying, "double-you, double-you, double-you," over and over. One thing that America Online does get right is their "keyword" system for navigating their service. Perhaps a similar system could be adopted for the entire Internet.

Of course, in the grand scale of things, these are relatively minor annoyances. But if we are to harness the immense power of our technology we need to temper it with some common sense and restraint. ■

Joseph Loutzenhiser works for Project A, an Ashland high-technology firm, and lives in Ashland with his wife and son. He has worked with computers for ten years both professionally and recreationally.



STATE FARM MUSIC HALL



Nightly at 7pm on JPR's Classics & News Service

Proudly sponsored by participating State Farm agents

TUNED IN *From p. 3*

Of course, there are powerful economic arguments against some of what AltaVista is proposing. More affluent households are probably less likely to seek to save \$15 a month by participating in this arrangement; which conflicts with the reality that wealthier households are probably more potentially valuable to advertisers. Thus, the AltaVista model might appeal to a skewed subset of Internet users whose utility to advertisers would be less valuable than AltaVista has assumed. Or, it is just possible that privacy-conscious Americans will conclude, in far greater numbers than AltaVista has predicted, that the proposed intrusion into their lives which AltaVista contemplates is greater than they can tolerate.

Perhaps most awing is the prospect that the Internet, a largely unregulated free-for-all of information, opportunity, escapism and avarice, will open a new advertising frontier. In this amplified commercial model the traditional advertiser-supported media's role of providing information to an audience, which consumers can evaluate and act

upon at their own discretion, will give way to direct merchandising based upon voluntarily supplied personal characteristics of audience members' lives as an integral component of the American media equation. Such an approach squarely pits Americans' long-standing sensitivity to maintaining a personal zone of privacy against the free flow of, and access to, information which is the heartbeat of a healthy democracy.

Like I said, the way Americans respond to this proposal will reveal a lot more about contemporary America than one might first assume. ■

Ronald Kramer is JPR's Executive Director.

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Sundays at 3pm on
JPR's Rhythm & News Service



ON THE SCENE

Michele Kelemen

Reporting from Moscow

In September 1998, Michele Kelemen was appointed NPR's new Moscow correspondent. Michele came to NPR after eight years working for the Voice of America as a news writer, newscaster and host. She earned a BA from the University of Pennsylvania and an MA from the Johns Hopkins University, School of Advanced International Studies in Russian and East European Affairs and International Economics. NPR spoke to Michele about life in Russia and what led her to become the Moscow correspondent.

Q: What interested you in working for National Public Radio?

A: I have always been a fan of NPR and the format of the programs. It is one of the few places where listeners can hear longer pieces about world news. When I heard about a job opening in Moscow, I jumped!

Q: Before becoming NPR's Moscow Correspondent you were the host of VOA's news program *World Report*. Do you prefer being a correspondent to hosting a program? Are they really that different?

A: There are some great benefits of hosting a program. There is nothing like being live on air as a story is unfolding and bringing the information to listeners. I also liked being part of the final production. And, there is the added benefit of a predictable schedule. Life as a correspondent is far more hectic. But, I have to say, I like it this way. As a reporter, I'm able to travel and speak to people I normally would never encounter. I would not want to give that up.

Q: What do you foresee as the biggest challenge in your new position?

A: Mainly the work-load. Russia is at a crossroads now and is in the midst of a crisis.

There are many interesting stories to tell. I'm trying to keep on top of fast moving events.

Q: What part of the position do you look forward to the most?

A: The best part is traveling around and speaking to people living through dramatic changes in their lives. I learn a great deal

from speaking to Russians and hope to bring some of their stories alive to listeners in the United States.

Q: Most of us have never been to the Moscow Bureau. Could you describe it for us?

A: Well, I live and work in the same building. It is a typical Soviet-looking high-rise building. This one is just for foreigners.

The apartment is on the seventh floor and the office is on the second floor. I have a large office space. My "studio" is a small black box in the corner of the room. There is a microphone and padding on the walls to improve the sound. NPR recently upgraded the office, giving me new phones lines and better computers with Internet access. That has been terrific. The building itself is not far from the Moscow State University, in the southern part of Moscow. It not far from a metro station. That is key in this city.

Q: You have been in Russia for over a year now, first with VOA and now NPR. What do you miss about the U.S.?

A: It seems everything here takes more effort than needed. It is, as many of you have probably heard, a bureaucratic mess in Russia. At times it is funny, but after dealing with greedy customs officials or police that pull you over for no reason at all, I miss having a normal life in the United States. It is funny what you take for granted.

Q: What types of American cultural influence do you see in Russia?

A: American movies and music are certainly popular here. There is even an American diner that is open 24 hours a day!

Q: How does a typical day as a journalist in Moscow differ from one in the United States?

A: Really, there is no typical day. I find myself racing around Moscow, trying to set up interviews or taking trips around the country. By the time my day is over, the editors are just waking up and my day begins all over again. It is exhausting, but exciting to take on such a challenging role.

Q: What is the Russian media coverage like in Moscow?

A: Most of the major stations and newspapers are owned by wealthy business people, who tend to like promoting their views. So, even though the media is relatively free, I have to be careful what I read or watch and keep in mind who runs the media outlet. Having said that, I think media coverage is fairly good here and fast moving.

Q: You were born in Cleveland, OH and grew up in Columbia, MD, how did you become interested in Russian affairs?

A: It all started when I decided to learn Russian. It is a challenging language and quite addictive. I quickly became interested in the history and culture of Russia and traveled to Moscow several times.

Q: If you weren't a foreign correspondent, what else could you see yourself doing?

A: Sometimes it is difficult as a reporter to remain a neutral observer, especially when I'm doing a human interest story. When I wrote about street children in Russia, I found myself ready to adopt all of them (or at least find some way to help)! So, I think if I were not a foreign correspondent, I would want to work for an aid organization of some sort. In college, I always thought I would join the Peace Corps. Maybe that still lies in store for me.

Q: On a lighter note, is the winter really that cold?!

A: Yes. Well, it can be. Last winter, there were a few days when it was as low as minus 30. That is when I decided to buy a new down coat! But, I have to say it is nice in the summer when we have long days and dry sunny weather. ■

CHINA *From p. 9*



Western women in novice robes enter a Chinese temple, including Barbara Casey (front center).

and talks, alternating in leadership and style between the host temple's practice, as led by the abbot there, and the practice of Thich Nhat Hanh. Language barriers made translators necessary and communication difficult. Still, the overall spirit remained one of deep connection and joy, perhaps best symbolized by a cypress tree planting ceremony at the Gao Min Temple, in which each westerner was given a cypress tree to plant in the temple courtyard. Each of these trees was planted as a symbol of friendship, with the invitation to all to return to visit their tree—180 trees in total, each of which may live as long as 4,000 years.

Three weeks of intensive visitation, with the group rising daily at 4 a.m. and not resting until 10 p.m., produced an overwhelming amount of experience to process. "I felt like I received this huge treasure box filled with treasures, and I hadn't opened any of them [before returning home]," Casey says. "There was no time to sleep, much less to integrate." It was a thoroughly demanding, even grueling experience as well as a rewarding one. Amidst the spiritual growth, intercultural connection, deepened respect and new community, came daily frustrations: exhaustion, terrible air pollution, white rice for breakfast, and waiting, always waiting, for 180 people of varied culture and language to attempt to move as one unit on five buses. Mindfulness, that peaceful present awareness, is a difficult challenge under those conditions. Yet practicing that awareness under any conditions—

including urban, frustrating, common conditions—is exactly the core of Thich Nhat Hanh's teachings. So it was also in the waiting that Casey found her deepest growth. "After practicing [waiting] all these days, I was much better at it. I could stop, wait, and be present. It helped me a lot." Having Thich Nhat Hanh personally present and daily demonstrating his quiet mastery of his own practice was also useful, particularly in such places as crowded and chaotic airport baggage terminals. "He was like a bell of mindfulness to me," she adds.

Using the daily opportunity to simply *stop* is the first step of the practice that Thich Nhat Hanh brought to offer the Chinese in exchange for their own wisdom. It may also be the greatest practical lesson which the trip and its experiences bring home to anyone here. As Sorrell summarizes: "We have so many opportunities every day to stop—to take mini-vacations. And if we allow ourselves to take a one or two breath vacation whenever the opportunity presents itself, it's so refreshing. So renewing. And to be reminded of that is very important, because where do we hear that in our lives? Who's going to tell us that?" ■

For more information on this trip and local practice groups, contact Robert Sorrell and Barbara Casey at kanaloe@cdsnet.net. For more information on Thich Nhat Hanh and his teachings, contact Parallax Press at <http://www.parallax.org>.



PROGRAM GUIDE

At a Glance

Specials this month

CLASSICS & NEWS SERVICE KSOR / KSRS / KNYR / KSRG

News & Information Service KSIK / KAGI

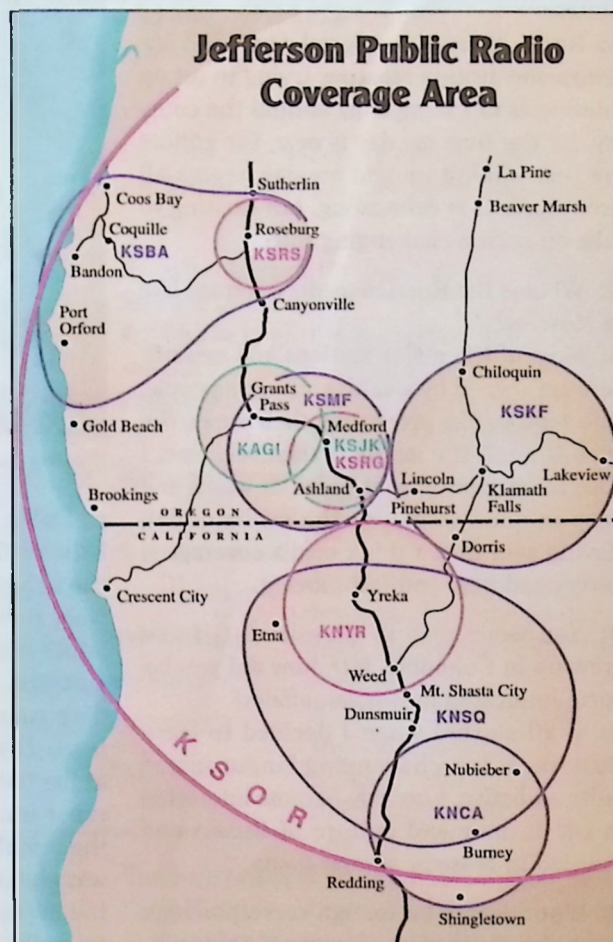
This summer JPR celebrated its 30th anniversary with a visit from *All Things Considered's* Linda Wertheimer. This month we'll broadcast that evening's talk, recorded live at the Craterian Ginger Rogers Theater. Linda Wertheimer, who has over 24 years of political reporting experience, is the senior host of the award-winning *All Things Considered*. She joined NPR in 1971 and has received several awards for her work, including an American Women in Radio/TV award and a special Alfred I. duPont-Columbia University citation. During that evening this summer, Linda shared an evening of conversation and commentary in an intimate setting with JPR listeners. Now, accept our invitation to attend this event from the comfort of home. Tuesday, October 12 at 7pm you can hear the broadcast on the Classics and News Service. Tune in for a rebroadcast on the News and Information Service Tuesday October 19 at 4pm.



Linda Wertheimer

Rhythm & News Service KSMF/KSBA/KSKF/KNCA/KNSQ

On October 31, *Marian McPartland's Piano Jazz* remembers Mel Tormé during a encore presentation of his visit with Marian. Described as one of the most inventive and gifted artists around, Tormé inspired many singers, songwriters, and musicians. Listen as he shares his wit, savvy, and trademark velvet tones with Marian. Join us as *Marian McPartland's Piano Jazz* celebrates the life and unforgettable music of Mel Tormé Sunday, October 31 at 9:00 am.



Volunteer Profile: Mallika Miller



Mallika Miller was born in La Jolla, California but was raised in American Samoa and Maui. Throughout school, she listened to Radio Free Hawaii. That gave her inspiration to become involved with radio production. It was during her second year at Southern Oregon University that Mallika decided the best way to learn was through experience. After meeting with News Director Lucy Edwards, she was invited to join the "newsoid" team. Mallika admits she is not really drawn to the spotlight, preferring to work behind the scenes. Her dream job would be involved in the production of concerts. Mallika continues working in the newsroom, gathering and editing stories for *The Jefferson Daily*.

KSOR Dial Positions in Translator Communities

Bandon 91.7	Klamath Falls 90.5
Big Bend, CA 91.3	Lakeview 89.5
Brookings 91.1	Langlois, Sixes 91.3
Burney 90.9	LaPine, Beaver Marsh 89.1
Camas Valley 88.7	Lincoln 88.7
Canyonville 91.9	Mt. Shasta, McCloud, Dunsmuir 91.3
Cave Junction 89.5	Merrill, Malin, Tulelake 91.9
Chiloquin 91.7	Port Orford 90.5
Coquille 88.1	Parts of Port Orford, Coquille 91.9
Coos Bay 89.1	Redding 90.9
Crescent City 91.7	Sutherlin, Glide TBA
Etna/Ft. Jones 91.1	Weed 89.5
Gasquet 89.1	
Gold Beach 91.5	
Grants Pass 88.9	
Happy Camp 91.9	

CLASSICS & NEWS

KSOR 90.1 FM
ASHLAND

KSOR dial positions for translator
communities listed on previous page

KSRS 91.5 FM
ROSEBURG

KNYR 91.3 FM
YREKA

KSRC 88.3 FM
ASHLAND

Monday through Friday				Saturday		Sunday	
5:00am	Morning Edition	4:30pm	Jefferson Daily	6:00am	Weekend Edition	6:00am	Weekend Edition
7:00am	First Concert	5:00pm	All Things Considered	8:00am	First Concert	9:00am	Millennium of Music
12:00pm	News	7:00pm	State Farm Music Hall	10:30am	JPR Saturday Morning Opera	10:00am	St. Paul Sunday
12:06pm	Siskiyou Music Hall			2:00pm	Siskiyou Music Hall	11:00am	Siskiyou Music Hall
4:00pm	All Things Considered			4:00pm	All Things Considered	2:00pm	Indianapolis on the Air
				5:00pm	Common Ground	3:00pm	Car Talk
				5:30pm	On With the Show	4:00pm	All Things Considered
				7:00pm	State Farm Music Hall	5:00pm	To the Best of Our Knowledge
						7:00pm	State Farm Music Hall

Rhythm & News

KSMF 89.1 FM
ASHLAND
CAVE JCT. 90.9 FM

KSBA 88.5 FM
COOS BAY
PORT ORFORD 89.3 FM
ROSEBURG 91.9 FM

KSKF 90.9 FM
KLAMATH FALLS
CALLAHAN 89.1 FM

KNCA 89.7 FM
BURNLEY/REDDING

KNSQ 88.1 FM
MT. SHASTA
YREKA 89.3 FM

Monday through Friday	Saturday	Sunday
5:00am Morning Edition	6:00am Weekend Edition	6:00am Weekend Edition
9:00am Open Air	10:00am Living on Earth	9:00am Marian McPartland's Piano Jazz
3:00pm All Things Considered	N. CALIFORNIA STATIONS ONLY:	10:00am Jazz Sunday
5:30pm Jefferson Daily	10:30am California Report	2:00pm Le Show
6:00pm World Café		3:00pm Confessin' the Blues
8:00pm Echoes	11:00am Car Talk	4:00pm New Dimensions
10:00pm Open Air at Night	12:00pm West Coast Live	5:00pm All Things Considered
	2:00pm Afropop Worldwide	6:00pm Folk Show
	3:00pm World Beat Show	9:00pm Thistle & Shamrock
	5:00pm All Things Considered	10:00pm Music from the Hearts of Space
	6:00pm American Rhythm	11:00pm Possible Musics
	8:00pm Grateful Dead Hour	
	9:00pm The Retro Lounge	
	10:00pm Blues Show	

News & Information

KSJK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

Monday through Friday				Saturday		Sunday	
5:00am	BBC World Service		8:00pm	The Jefferson Exchange with Jeff Golden		6:00am	BBC World Service
7:00am	Diane Rehm Show			(repeat of 8am broadcast)		8:00am	To the Best of Our Knowledge
8:00am	The Jefferson Exchange with Jeff Golden		10:00pm	BBC World Service			
10:00am	Public Interest					11:00am	Sound Money
11:00am	Talk of the Nation					12:00pm	A Prairie Home Companion with Garrison Keillor
1:00pm	Monday:	Talk of the Town					
	Tuesday:	Healing Arts				2:00pm	This American Life
	Wednesday:	Real Computing				3:00pm	Jefferson Weekly
	Thursday:	Word for the Wise and Me & Mario				4:00pm	Zorba Paster on Your Health
	Friday:	Latino USA				5:00pm	Sunday Rounds
1:30pm	Pacifica News					7:00pm	People's Pharmacy
2:00pm	The World					8:00pm	The Parent's Journal
3:00pm	Fresh Air with Terry Gross					9:00pm	BBC World Service
4:00pm	The Connection						
6:00pm	Fresh Air (repeat of 3pm broadcast)						
7:00pm	As It Happens						
				6:00am	BBC Newshour		
				7:00am	Weekly Edition		
				8:00am	Sound Money		
				9:00am	Jefferson Weekly		
				10:00am	West Coast Live		
				12:00pm	Whad'Ya Know		
				2:00pm	This American Life		
				3:00pm	A Prairie Home Companion with Garrison Keillor		
				5:00pm	Talk of the Town		
				5:30pm	Healing Arts		
				6:00pm	New Dimensions		
				7:00pm	Fresh Air Weekend		
				8:00pm	Tech Nation		
				9:00pm	BBC World Service		

Your Legacy & Public Radio . . .

So much has changed in the nearly 30 years since Jefferson Public Radio first began. In many ways, public radio has grown up. What was once a struggling—almost experimental—operation has become a permanent and positive presence in the lives of so many in Southern Oregon and Northern California and across the nation.

We continue to seek and depend on regular membership

contributions from supporters, especially new generations of listeners. But in the long run our future will depend, more and more,



Liane Hansen

on special gifts from long-time friends who want to help Jefferson Public Radio become stronger and more stable. One of the many ways that friends can choose to express their deep commitment to public radio here in our region

is by naming Jefferson Public Radio in their will or trust. This is a way to make a lasting contribution without affecting your current financial security and freedom. To include Jefferson Public Radio in your will or trust consult your attorney or personal advisor. The legal description of our organization is: "The JPR Foundation, Inc., an Oregon non-profit tax-exempt corporation located in Ashland, Oregon."

If you would like more information about making a bequest to Jefferson Public Radio call Paul Westhelle at 541-552-6301.



Scott Simon



Diane Rehm

CLASSICS & NEWS SERVICE

KSOR 90.1 FM
ASHLAND

KSRS 91.5 FM
ROSEBURG

KNYR 91.3 FM
YREKA

KSRC 88.3 FM
ASHLAND

KSOR dial positions for translator communities listed on page 18

MONDAY-FRIDAY

5:00-6:50 am

Morning Edition

The latest in-depth international and national news from National Public Radio, with host Bob Edwards.

6:50-7:00 am

JPR Morning News

Includes weather for the region and Russell Sadler's Oregon Outlook commentaries. Hosted by Sara Jane Schmeltzer.

7:00am-Noon

First Concert

Classical music, with hosts Don Matthews and John Baxter. Includes: NPR news at 7:01 and 8:01, Earth and Sky at 8:35 am, As It Was at 9:30, and the Calendar of the Arts at 9:00 am.

Noon-12:06pm

NPR News

12:06-4:00pm

Siskiyou Music Hall

Classical Music, hosted by Eric Teel and Milt Goldman. Includes As It Was at 1:00 pm and Earth & Sky at 3:30 pm.

4:00-4:30pm

All Things Considered

The latest news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

4:30-5:00pm

The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Lucy Edwards.

5:00-7:00pm

All Things Considered

The latest international and national news from NPR.

7:00pm-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents bring you classical music every night, with hosts Bob Christiansen, Jeff Esworthy and Brandi Parisi.

SATURDAYS

6:00-8:00am

Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00-10:30am

First Concert

Classical music to start your weekend. Includes Nature Notes with Dr. Frank Lang at 8:30am, Calendar of the Arts at 9:00am, and As It Was at 9:30am.

10:30am-2:00pm

JPR Saturday Morning Opera

Join host Don Matthews for great opera recordings from the library of Jefferson Public Radio.

2:00-4:00pm

Siskiyou Music Hall

Classical music brought to you by Mark Sheldon and Louis Vahle.

4:00-5:00pm

All Things Considered

The latest international and national news from NPR.

5:00-5:30pm

Common Ground

5:30-7:00pm

On With The Show

The best of musical theatre from London's West End to Broadway. Hosted by Herman Edel.

7:00pm-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance Agents bring you classical music, with hosts Louise Vahle and Brandi Parisi.

SUNDAYS

6:00-9:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00-10:00am

Millenium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

10:00-11:00am

St. Paul Sunday

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McClaughlin hosts.

11:00-2:00pm

Siskiyou Music Hall

Music from Jefferson Public Radio's classical library. Hosted by Bonnie Rostonovich.

2:00-3:00pm

Indianapolis on the Air

3:00-4:00pm

CarTalk

Click and Clack come to the Classics!

4:00-5:00pm

All Things Considered

The latest news from NPR.

5:00pm-7:00pm

To the Best of Our Knowledge

An hour devoted to discussion of the latest issues in politics, culture, economics, science and technology.

7:00pm-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents present classical music, with hosts Louis Vahle and Jeff Esworthy.

FEATURED WORKS

* indicates October birthday

First Concert

- Oct 1 F Dukas*: *La Péri*
 Oct 4 M Ciurlionis*: *In the Forest*
 Oct 5 T Beethoven: Piano Sonata # 26, *Les Adieux*
 Oct 6 W Szymanowski*: Violin Concerto #2, Op.61
 Oct 7 T Mozart: Flute Quartet in C, K. 285b
 Oct 8 F Saint-Saëns(10/09*): Violin Sonata #1
 Oct 11 M Boccherini: Quintet in C, Op. 60, #1
 Oct 12 T Vaughn-Williams*: Oboe Concerto
 Oct 13 W Mendelssohn: Symphony #7 in d minor
 Oct 14-21 **Fall Membership Drive**
 Oct 22 F Liszt*: *Totentanz*
 Oct 25 M Bizet*: *Jeux d'Enfants*, Op. 22
 Oct 26 T Haydn: Organ Concerto #1 in C
 Oct 27 W Paganini*: Sonata #7 for Guitar and Violin
 Oct 28 T Hanson*: *Nymphs & Satyr* Ballet Suite
 Oct 29 F Franck: *The Accursed Huntsman*

Siskiyou Music Hall

- Oct 1 F Krommer: Partita in Eb for 2 Horns
 Oct 4 M Schubert: Octet, D. 803
 Oct 5 T Torroba: *Castillos de España*
 Oct 6 W Beethoven: Piano Sonata #17, "*Tempest*"
 Oct 7 T Ravel: *Valses nobles et Sentimentales*
 Oct 8 F Zemlinsky: Symphony #2 in Bb
 Oct 11 M Mozart: Piano Concerto #18 in Bb
 Oct 12 T Vaughan-Williams*: *Sinfonia Antarctica*
 Oct 13 W Tchaikovsky: Trio for Piano, Violin & Cello in a minor
 Oct 14-21 **Fall Membership Drive**
 Oct 22 F Liszt*: *Weihnachtsbaum*
 Oct 25 M Johann Strauss Jr.*: Selected Waltzes
 Oct 26 T Brahms: Symphony #3 in F
 Oct 27 W Paganini*: Violin Concerto #1 in D
 Oct 28 T Hanson*: Symphony #2, "*Romantic*"
 Oct 29 F Rachmaninov: Piano Concerto #3, Op. 30

HIGHLIGHTS

JPR Saturday Morning Opera

- Oct 2 *Samson et Dalila* by Saint-Saëns
 Christa Ludwig, James King, Bernd Weikl, Alexander Malta, Richard Kogel, Heinrich Weber, Albert Gassner, Peter Schraner, Munich Radio Orchestra, Bavarian Radio Chorus, Guiseppe Patané, conductor.
 Oct 9 *Ernani* by Verdi
 Luciano Pavarotti, Joan Sutherland, Leo Nucci, Paata Burchuladze, Linda McLeod, Richard Morton, Alastair Miles, Orchestra and Chorus of the Welsh National Opera, Richard Bonyng, conductor.
 Oct 16 **Opera Request**
 Oct 23 *La Bohème* by Puccini
 Jussi Björling, Victoria de Los Angeles, Robert Merrill, John Reardon, Giorgio Tozzi, Fernando Corena, Lucine Amara, William Nahr, Thomas Powell, George Del Monte, RCA Victor Orchestra and Chorus, Sir Thomas Beecham, conductor.
 Oct 30 *Don Giovanni* by Mozart
 Bryn Terfel, Renée Fleming, Ann Murray, Michele

Pertusi, Herbert Lippert, Monica Groop, Roberto Scaltitri, Mario Luperi, London Voices, London Philharmonic Orchestra, Sir Georg Solti, conductor.

Saint Paul Sunday

- Oct 3 **The Tallis Scholars**
 Byrd: *Emendamus in melius*, *Ne irascaris Domine*, *Circumderunt me*, *Miserere mei*; John Browne: *Salve Regina*; Robert White: *Exaudiat mei*; Nicholas Gombert: *Gloria Patri* from *Fourth Magnificat*.
 Oct 10 **The Prague Woodwind Quintet**
 Isa Krejci: Quintet for Woodwinds-I. *Allegro molto e feroce*; II. *Large mesto*; III. *Presto prestissimo*; Antonin Reicha: Quintet in Eb, Op. 88, #2; Beethoven (arr. Thomas Widlar): Quartet in c minor, Op. 18, #4-I. *Allegro con brio*; Oldrich Flosman: Wind Quintet #2.
 Oct 17 **Hélène Grimaud, piano**
 Bach/Busoni: *Chaconne* from *Partita #2* in d minor; Brahms: Piano Sonata #2.
 Oct 24 **The Saint Lawrence String Quartet**
 Haydn: Quartet in D, Op. 76, #5-I. *Allegretto*; Schumann: Quartet in A, Op. 41, #3; Shostakovich: Quartet #3 in F, Op. 73-III. *Allegro no troppo*.

Oct 31 Romanesca

Biagio Marini: *Romanesca*; Giovanni Antonio Pandolfi: Sonata "*La Cesta*" Op. 3, #2; Antonio Vivaldi: "*Manchester*" Sonata #4 in D, RV 755; Heinrich Biber: Sonata III.

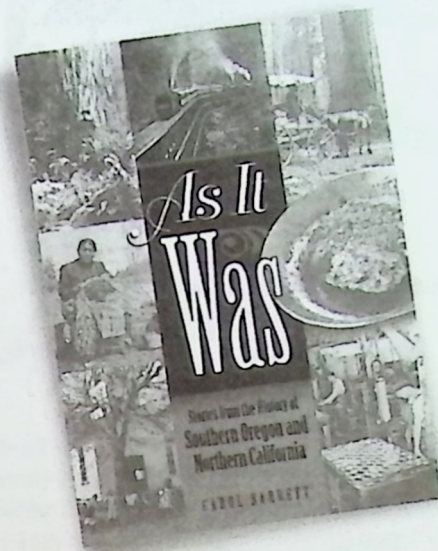


Big band, boogie woogie, rhythm & blues, funky old soul and the roots of rock 'n' roll...

Join host Craig Faulkner
 Saturday evenings
 from 6pm-8pm

Rhythm & News

As Heard on the Radio!



As It Was: Stories from the History of Southern Oregon and Northern California

BY CAROL BARRETT

JPR's radio series *As It Was*, hosted by Hank Henry, is now a book.

We've collected the best stories from *As It Was* in this new book, illustrated with almost 100 historical photographs.

Send check or money order for \$19.95 + \$2.50 shipping and handling (\$22.45 total) per copy.

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URL Directory

American Red Cross / Rogue Valley Chapter
<http://www.jeffnet.org/redcross>

Ashland YMCA
<http://www.ashlandymca.org>

BandWorld Magazine
<http://www.jeffnet.org/bandworld>

Blooming Bulb Company
<http://www.bloomingbulb.com>

Blue Feather Products
<http://www.blue-feather.com>

Chateaulin
<http://www.chateaulin.com>

City of Medford
<http://www.ci.medford.or.us>

Computer Assistance
<http://www.jeffnet.org/computerassistance/compasst>

Gene Forum
<http://www.geneforum.org>

Jefferson Public Radio
<http://www.jeffnet.org>

JEFFNET
<http://www.jeffnet.org>

The Oregon Cabaret Theatre
<http://www.oregoncabaret.com>

Tame Web
<http://www.tameweb.com>

Rogue Valley Symphony
<http://www.rvsymphony.org>

Southern Oregon Women's Access to Credit
<http://www.sowac.org>

White Cloud Press
<http://www.whitecloudpress.org>

Rhythm & News Service

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KSKF 90.9 FM
 KLAMATH FALLS

KNCA 89.7 FM
 BURNEY/REDDING

KNSQ 88.1 FM
 MT. SHASTA

MONDAY-FRIDAY

5:00-9:00am
Morning Edition

The latest national and international news from NPR, with host Bob Edwards. Plus local and regional news at 6:50, and Russel Sadler's Oregon Outlook at 6:55. Hosted by Sara Jane Schmeltzer.

9:00am-3:00pm
Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Maria Kelly and Eric Alan. Includes NPR news updates at a minute past each hour and *As It Was* at 2:57pm.

3:00-5:30pm
All Things Considered

The latest national and international news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

5:30-6:00pm
The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Lucy Edwards.

6:00-8:00pm
The World Café

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

8:00-10:00pm
Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

10:00pm-2:00am
Open Air at Night

A nighttime mix of jazz, singer/songwriters, world music, and other surprises to take you adventurously late into the night.

SATURDAYS

6:00-10:00am
Weekend Edition

The latest national and international news from NPR.

10:00-11:00am
Living on Earth

NPR's weekly newsmagazine provides this additional half-hour of environmental news (completely new material from Friday's edition).

NORTHERN CALIFORNIA ONLY:

10:30 am
California Report

A weekly survey of California news, produced by KQED, San Francisco.

11:00-Noon
Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon-2:00pm
West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises. Don't dare turn your radio off after *CarTalk*!

2:00-3:00pm
AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

3:00-5:00pm
The World Beat Show

Afropop, reggae, calypso, soca, salsa, and many other kinds of upbeat world music. Hosted by Heidi Thomas.

5:00-6:00pm
All Things Considered

The latest national and international news from NPR.

6:00-8:00pm
American Rhythm

Craig Faulkner spins two hours of R&B favorites to start your Saturday night.

8:00-9:00pm
The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00-10:00pm
The Retro Lounge

Lars & The Nurse present all manner of musical oddities, rarities, and obscurities from the 1960s. Old favorites you've never heard before? Is it *deja vu*? Or what?

10:00pm-2:00am
The Blues Show

Hosted by Jason Brumitt.

SUNDAYS

6:00-9:00am
Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00-10:30am
Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00am-2:00pm
Jazz Sunday

Contemporary jazz. Hosted by George Ewart.

2:00-3:00pm

Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

3:00-4:00pm

Confessin' the Blues

Peter Gaulke focuses on the rich legacy of recorded American blues.

4:00-5:00pm

New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00-6:00pm

All Things Considered

The latest national and international news from NPR.

6:00-9:00pm

The Folk Show

Frances Ouyang and Keri Green bring you the best in contemporary folk music.

9:00-10:00pm

The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00-11:00pm

Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00pm-2:00am

Possible Musics

Space music and new age music in an interesting soundscape.

HIGHLIGHTS

Marian McPartland's Piano Jazz

Oct 3 Brad Mehldau

Jazz pianist Brad Mehldau joins the ranks of the young lions of jazz with his innovative yet accessible style. His touch is sensitive and sophisticated, without casting any shadow of doubt on the genuinely swinging feel of his performances.

Oct 10 Charles Brown

The world lost one of its greatest blues performers when Charles Brown passed away this year. An extraordinary vocalist, pianist and composer, Brown was well known for helping create the California blues style that epitomized the relaxed and mellow frame of mind famous on the West Coast.

Oct 17 Teri Thornton

Vocalist and pianist Teri Thornton is celebrating the most dynamic comeback of the late nineties. After years of obscurity, she has re-emerged on the jazz scene after battling cancer, to perform even stronger and more surely than ever.

Oct 24 Harry Pickens

Pianist Harry Pickens combines masterful music-making with powerful insights into jazz. He has performed internationally with the likes of James Moody, Milt Jackson, and Wallace Roney. Pickens likes to explore tunes as poetry; he uses texture and harmony to help unfold the words through tone.

Oct 31 Mel Tormé

Piano Jazz remembers the great Mel Tormé, who wrote first-rate music and lyrics and was greatly admired by other singers, songwriters, and musicians. He shared his wit, savvy, and trademark velvet tones

with Marian in this encore broadcast. When Tormé passed away this summer, he left a void never to be filled in the music world. Join us as we celebrate the life and unforgettable music of this legend.

New Dimensions

Oct 3 Noble Thoughts/Noble Life with Satish Kumar

Oct 10 Purpose and Possibility in Your Work with Richard Leider

Oct 17 The Great Questions: Mind, Consciousness and Meaning with Jean-François Revel and Mattheu Ricard

Oct 24 Living The Wild Life with Jane Goodall

Oct 31 TBA

Confessin' the Blues

Oct 3 Vicksburg Blues

Oct 10 Night Time is the Right Time

Oct 17 Koko Taylor Interview & Music

Oct 24 Hubert Sumlin's Guitar Work

Oct 31 The Songs of Leroy Carr

Thistle and Shamrock

Oct 3 Back to Brittany

More great music from the French Celtic Fringe, including legendary names from Breton Music: Alan Stivell, Soig, Siberil, Bagad Kemper, and Dan Ar Bras

Oct 10 Beginning a New Song

Although Scotland's democratic traditions date back to ancient times, July 1, 1999, saw the opening of its first Parliament in almost 300 years. This historic occasion is commemorated in music, with Simon Thoumire's "Music for a New Scottish Parliament," and Sheena Wellington, who sang a Robert Burns song at the opening ceremony.

Oct 17 Festival Sounds

This week features music from festival recordings and compilations including Brittany's venerable Festival Interceltique de Lorient.

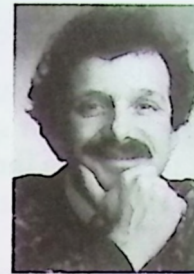
Oct 24 New Tradition

Many new releases in Celtic music are created with a progressive edge to the arrangements, especially in the instrumentation used. However, there are always new recordings arriving at the *Thistle & Shamrock* offices in Scotland and the US which offer fresh takes of traditional tunes. These are just as often performed on fiddles, pipes, harps, and flutes in traditional playing styles, and they complement new voices singing old songs as they have always been sung. We'll review some recent deliveries this week.

Oct 31 Celtic Folklore

Songs and tunes from the Celtic lands have often been the bearers of strange myths and eerie tales. Fiona Ritchie presents a few this week. Don't listen alone!

A "Heart Healthy" recipe from



Zorba Paster ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Sundays at 4pm on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413.

TART APPLE-RASPBERRY PUDDING

(serves 4)

2 cups apple cider
1 cinnamon stick
½ tsp. grated lemon or orange zest
2 tbsp. unflavored gelatin
1 tart apple, cored & thinly sliced
2 tbsp. corn syrup
1 cup raspberries

Put cider, cinnamon stick, zest, gelatin, apple and corn syrup in a heavy saucepan and bring to a boil. Reduce heat and simmer until the gelatin is dissolved, about 2 minutes. Take pan off heat and add raspberries; stir. Let the mixture cool slightly, then spoon into glass custard cups or parfait glasses. Refrigerate until set, stirring once or twice to mix the fruit thoroughly into the pudding. Pudding should be ready to serve in about 2 hours.

Nutritional Analysis

Calories 7% (135 cal)
Protein 5% (2.7 g)
Carbohydrate 9% (33 g)
Total Fat 1% (0.49 g)
Saturated Fat 0% (0.06 g)

Calories from Protein: 7% Carbohydrate: 90% Fat: 3%

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To help us provide a fast and focused response to your question or comment please use the e-mail address below that best describes your area of inquiry:

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e-mail: lambert@sou.edu

Questions about anything you hear on Jefferson Public Radio, i.e. programs produced by JPR or pieces of music played by one of our hosts. Note that information about programs produced by National Public Radio can be obtained by visiting NPR's program page (<http://www.npr.org/programs>). Also, many national programs aired on JPR have extensive WWW sites which are indexed on the JEFFNET Control Center (http://www.jeffnet.org/Control_Center/pr.html). Also use this address for:

- Questions about programming volunteer opportunities
- Comments about our programming
- For story ideas for our daily newsmagazine, *The Jefferson Daily* send us e-mail at daily@jeffnet.org

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- Ways to spread the word about JPR
- Questions about advertising in the *Jefferson Monthly*

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- Questions about fundraising volunteer opportunities
- Reports regarding signal outages or problems (please include your town and JPR service in your message)

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- Questions about the best way to contact us
- Information about our various stations and services

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e-mail: jeffpr@jeffnet.org

Ideas for all of us to consider (after all, we do consider all things). Please only use the Suggestion Box for communication which doesn't require a response.

News & Information Service

KSJK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

MONDAY-FRIDAY

5:00-7:00am

BBC World Service

News and features from the British Broadcasting Service.

7am-8am

The Diane Rehm Show

The most prestigious public radio call-in talk show in Washington, D.C. is now nationwide! Thought-provoking interviews and discussions with major newsmakers are a hallmark of this program.

8:00-10:00am

The Jefferson Exchange

Jeff Golden hosts this live call-in program devoted to current events in the State of Jefferson.

10:00am-11:00 a.m.

Public Interest

A lively call-in program featuring distinguished guests from the world of science, politics, literature, sports and the arts.

11:00am-1:00pm

Talk of the Nation

NPR's daily nationwide call-in program. Ray Suarez hosts, with Ira Flatow sitting in on Science Fridays.

1:00PM - 1:30PM

MONDAY

Talk of the Town

Claire Collins hosts this interview program whose topics range from politics to poetry, from the environment to teenage issues—and more.

TUESDAY

Healing Arts

Repeat of Colleen Pyke's Saturday program.

WEDNESDAY

Real Computing

Computer expert John C. Dvorak demystifies the dizzying changes in the world of computers.

THURSDAY

Word for the Wise

Host Kathleen Taylor opens the books on one of America's favorite topics—our language, in this two-minute glimpse into the intriguing world of words.

Me and Mario

Mario Cuomo, former governor of New York and political scientist Dr. Alan Chartock bring listeners a special blend of political repartee, good humor, and serious discussion.

FRIDAY

Latino USA

A weekly journal of Latino news and culture (in English).

1:30pm-2:00pm

Pacifica News

National and international news from the Pacifica News Service.

2:00pm-3:00pm

The World

The first global news magazine developed specifically for an American audience brings you a daily perspective on events,

people, politics and culture in our rapidly shrinking world. Co-produced by PRI, the BBC, and WGBH in Boston.

3:00pm-4:00pm

Fresh Air with Terry Gross

A daily interview and features program looking at contemporary arts and issues. A unique host, who allows guests to shine, interviews people with specialties as diverse as literature and economics.

4:00pm-6:00pm

The Connection with Christopher Lydon

An engaging two hours of talk & interviews on events and ideas that challenge listeners. Host Christopher Lydon is a veteran news anchor with experience covering politics for the *Boston Globe* and the *New York Times*.

6:00-7:00pm

Fresh Air with Terry Gross

Repeat of 3pm broadcast.

7:00pm-8:00pm

As It Happens

National and international news from the Canadian Broadcasting Corporation.

8:00-10:00pm

The Jefferson Exchange

Repeat of 8am broadcast.

10:00pm-11:00pm

BBC World Service

SATURDAYS

6:00am-7:00am

BBC Newshour

7:00am-8:00am

Weekly Edition

8:00am-9:00am

Sound Money

Bob Potter hosts this weekly program of financial advice.

9:00am-10:00am

Jefferson Weekly

Don Matthews hosts a one hour compilation of feature stories & commentaries from JPR's premiere news magazine, *The Jefferson Daily*.

10:00am-12:00pm

West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

12:00pm-2:00pm

Whad'Ya Know with Michael Feldman

Whad'Ya Know is a two-hour comedy/quiz/interview show that is dynamic, varied, and thoroughly entertaining. Host and quiz-master Michael Feldman invites contestants to answer questions drawn from his seemingly limitless store of insignificant information. Regular program elements include the "Whad'Ya Know Quiz," "All the News That Isn't," "Thanks for the Memos," and "Town of the Week."

2:00pm-3:00pm

This American Life

Hosted by talented producer Ira Glass, *This American Life* doc-

uments and describes contemporary America through exploring a weekly theme. The program uses a mix of radio monologues, mini-documentaries, "found tape," and unusual music.

3:00pm-5:00pm

A Prairie Home Companion with Garrison Keillor

A showcase for original, unforgettable comedy by America's foremost humorist, with sound effects by wizard Tom Keith and music by guests like Lyle Lovett, Emmylou Harris, Joel Gray and Chet Atkins. This two-hour program plays to sold-out audiences, broadcasts live nationally from St. Paul, New York and cities and towns across the country. The "News from Lake Wobegon" is always a high point of the program.

5:00pm-5:30pm

Talk of the Town

Claire Collins hosts this interview program whose topics range from politics to poetry, from the environment to teenage issues—and more. (Repeats Mondays at 1:00pm.)

5:30pm-6:00pm

The Healing Arts

Jefferson Public Radio's Colleen Pyke hosts this weekly interview program dealing with health and healing.

6:00pm-7:00pm

New Dimensions

7:00pm-8:00pm

Fresh Air Weekend

8:00pm-9:00pm

Tech Nation

9:00pm-Midnight

BBC World Service

News and features from the British Broadcasting Service.

SUNDAYS

6:00am-8:00am

BBC World Service

8:00-11:00am

To the Best of Our Knowledge

Interviews and features about contemporary political, economic, and cultural issues, produced by Wisconsin Public Radio.

11:00am-12:00pm

Sound Money

Repeat of Saturday broadcast.

12:00-2:00pm

A Prairie Home Companion with Garrison Keillor

2:00pm-3:00pm

This American Life

3:00pm-4:00pm

Jefferson Weekly

4:00pm-5:00pm

Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

5:00pm-7:00pm

Sunday Rounds

Award-winning broadcaster and medical journalist John Stupak interviews recognized medical experts, authors and research scientists in this two-hour weekly national call-in. To participate, call 1-800-SUNDAYS.

7:00pm-8:00pm

People's Pharmacy

8:00pm-9:00pm

The Parent's Journal

Parenting in the '90s is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

9:00pm-Midnight

BBC World Service

News and features from the British Broadcasting Service.

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Washington DC 20001

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(202) 414-3232

Tapes and Transcripts:

Toll-free Number:

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<http://www.radio.cbc.ca/programs/asithappens/aih.html>

BBC WORLD SERVICE

<http://www.bbc.co.uk/home/today/index.shtml>

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Friends of South Slough
P. O. Box 5446 - Charleston - 888-5558

Menasha Corporation
North Bend - 800-234-1193

Mo's Super Lube
330 S. Broadway - Coos Bay - 269-5323

Ordway's Nursery
1661 Hwy 101 S. - Coos Bay - 269-2493

Roger's Zoo
2037 Sherman Ave., - North Bend - 756-2550

Wavecrest Discoveries
P. O. Box 1795, Coos Bay - 541-267-4027

Weldom & Sons Building and Remodeling
P. O. Box 1734 - Coos Bay - 541-267-2690

Winter River Books and Gallery
P.O. Box 370 - Bandon - 347-4111

Worldwide Antique Mall
217 S. Broadway - Coos Bay - 269-5280

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432 Walnut Ave. - Klamath Falls
884-1733

Klamath Medical Clinic
1905 Main St. - Klamath Falls - 882-4691

Zarowski Architecture & Interior Design
1435 E. Main St. - Klamath Falls
883-8132

UMPQUA VALLEY

Dr. John Wm. Unruh - Roseburg

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(530) 235-0754

California Heart Institute
at Redding Medical Center
1100 Butte Street - Redding
1-800-41-HEART

Commercial Landscape Services
Redding - (530) 223-6327

Directions
312 N. Mt. Shasta Blvd. - Mt. Shasta
(530) 926-2367

The Fifth Season
300 N. Mt. Shasta Blvd. - Mt. Shasta
(530) 926-3606

Hilltop Massage Center
2051 Hilltop Drive - Redding
(530) 221-1031

The Keep Restaurant & Mead Hall
Deschutes & Old 44 Dr., - Palo Cedro
547-2068

Mt. Shasta Spring Water Co.
8788 Airport Rd. - Redding - 800-922-6227

The North State Hospitals of Catholic
Healthcare West, Mercy Medical Center, Mt.
Shasta, St. Elizabeth Community Hospital,
Red Bluff, Mercy Medical Center, Redding

Montessori Children's House of Shady Oaks
1410 Victor Ave. - Redding - (530) 222-0355

Oasis Auto Repair
2405 Athens Ave. - Redding - (530) 246-1664

O'Brien Mountain Inn
O'Brien - (530) 238-8026

Orchard Nutrition Center
221 Locust St. - Redding - 530-244-9141

Serendipity
167 Lake Blvd. - Redding - 530-244-3780

Silver Star Restaurant
2830 Childress Dr. - Anderson
(530) 365-1791

Spring Hill Nursery and Gardens
1234 Nixon Road - Mt. Shasta
(530) 926-2565

Law Offices of Jeffrey C. Stotter
1925 Butte St. - Redding - (530) 241-6384

Trinity Cafe
622 N. Mt. Shasta Blvd. - Mt. Shasta
(530) 926-6200

Town & Country Interiors
961 E. Cypress Rd. - Redding
(530) 221-6505

Village Books
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(530) 926-1678



LIVING LIGHTLY

Ross Finney

What Makes a Business Green?

Throughout the '90s, an endless stream of products and services claiming to be eco-friendly has entered the American market. Businesses have begun to market green products ranging from paper towels to rainforest vacations. All of this marketing hype has left many shoppers feeling a little gray about the reality behind many of these green product claims. Skeptics fear that businesses are simply putting a "green-wash" over the same old products, without actually changing them at all.

Green business certification programs are a concept intended to provide some objectivity to the debate over what makes a business green. These programs develop certification standards that all member businesses must meet. In addition to standards, they provide resources to help prospective organizations achieve certification, which may also lead to cost savings on energy, water and waste disposal. Finally, green business certification programs enhance members' promotional opportunities by providing them with a certification logo that can be used in advertising and product labeling.

Green businesses recognize that our future economic health is strongly related to the preservation and restoration of the earth's natural ecosystems. They seek out the most ecologically efficient ways to produce high quality products and services. Further, they devise policies and procedures to generate awareness and support for those efforts from their employees and customers. Green business certification standards are designed as an objective evaluation tool used to identify businesses meeting the ideals listed above. The standards focus on four main categories: 1. En-

ergy conservation, 2. Pollution prevention, 3. Water conservation, and 4. Solid waste reduction/recycling. These standards require the business to evaluate their entire operation, especially as it relates to the environment, and identify areas that are the most inefficient and ecologically damaging. Once the business knows where it needs to improve, plans are made on how to address those issues. These plans include action steps with timelines for implementation and goals for improvement.

Green business programs provide guidance to

interested businesses on how to become certified. Many offer free seminars and workshops that explain the standards and the certification process. They provide contact information for various agencies and organizations with staffing and resources to help the business meet the standards.

Cost savings are a nice side benefit that often results when businesses work to reduce their impact on the environment. Many examples already exist throughout the Northwest:

- Luhr Jensen & Sons, Inc. in Hood River, Oregon eliminated the use of 1,1,2-Trichloroethane, a probable ozone-depleting degreasing chemical by purchasing an aqueous based, ultrasonic enhanced system. The initial investment was \$11,500 but the payback period was less than one year.
- Stahlbush Island Farms in Corvallis, Oregon replaced 46 motors within their system with more expensive but higher efficiency models. They invested \$6,000 and reduced their energy bill by \$2,300 per year. Their payback period was 2.7 years.

- Carr Gottstein Foods, a food and drug retail chain from Anchorage Alaska, recognized the economic benefits of waste reduction. Carr saved approximately \$60,000 by recycling and rebuilding damaged wood pallets in one year. They saved another \$117,000 through energy conservation practices, paper reduction techniques, and reduced disposal costs.

- Nordstrom's in Seattle, Washington reduced paper use through various methods, such as reducing font size for printing and making historical data available on-line rather than on paper. The savings were \$2 million and 160 million pages of paper per year.

Unfortunately, not all actions businesses can take to improve their relationship with the environment have such dramatic cost saving benefits. This is where the promotional opportunities provided by participation in green business programs can help. Certified businesses have the opportunity to use certification logos in their advertising and on their products. Program sponsors, including chambers of commerce, city or county governments, and environmental advocacy organizations, can help promote participating businesses by highlighting their efforts in newsletters, at conferences and other events.

Green business certification provides a much-needed service to environmentally conscious consumers by providing an independent verification mechanism for certifying member businesses. This process helps to ensure customers that they are supporting businesses that are legitimate in their efforts to be green. Standards often require that businesses inform customers about the actions they have taken to become certified.

The concept is catching on. Green business programs have started to pop up in communities around the country, ranging from San Francisco, California to Midland, Texas. Hood River, Oregon successfully established a program in 1998, with twenty businesses participating in the first year. Locally, the Ashland Conservation Commission is developing a program for businesses in their community.

Ultimately, in our free-market economy, consumer purchasing decisions will have the most impact in determining what makes a business green. Without customer support, any business will cease to exist, regardless of how sincere they are in their

CONTINUED ON PAGE 35

ROGUE VALLEY

Theater

◆ Oregon Shakespeare Festival in Ashland presents 10 plays in repertory in three theaters through October 31. Performances in the Angus Bowmer Theatre include *U'hello* by William Shakespeare (through 10/31); *The Good Person of Szechuan* by Bertolt Brecht (through 10/31); *Chicago* by Maurine Watkins (through 10/30); and *Pericles* by William Shakespeare (through 10/30). The season in the outdoor Elizabethan Theatre includes: *Much Ado About Nothing* (through 10/8), and *Henry IV Part Two* (through 10/8) both by William Shakespeare; and *The Three Musketeers* by Alexandre Dumas (through 10/9). Performances in The Black Swan are *Rosmersholm* by Henrik Ibsen (through 10/31); and *Tongue of a Bird* by Ellen McLaughlin (through 10/31). OSF also presents backstage tours, an exhibit center, play readings, lectures, concerts and talks.(541)482-4331

◆ Oregon Cabaret Theatre presents *A... My Name Will Always Be Alice!* Directed by Gwen Overland. The show runs through November 8 at 8pm; performances Thursday - Monday; also Sunday Brunch matinees at 1pm. Full of surprises and delights, it offers a kaleidoscopic vision of contemporary women. "At My Age" is a duet between a 15-year-old girl and a 60-year-old woman, each preparing to go on a blind date. The performance is a combination of sophisticated, funny, sometimes naughty, and always insightful material.(541)488-2902

◆ Actors' Theatre presents its grand finale for this season with a production of *To Kill A Mockingbird* by Harper Lee, September 30 through October 31 in Talent. The beloved tale is of a child and father whose love and integrity teach hope and compassion in a world torn by injustice. The climax is courtroom drama of unforgettable power. Tickets are available at Paddington Station, Ashland; Quality Paperbacks, Talent; Grocery Outlet, Medford.(541)535-5250

◆ Craterian Performances presents Western Opera Theater's *Don Giovanni* on Thursday, October 7 at 8pm at the Craterian Ginger Rogers Theater. The Western Opera Theater, San Francisco Opera's professional touring company, returns with a compelling production of *Don Giovanni*, Mozart's antic, haunting re-telling of the Don Juan myth, regarded by many—including Wagner, Rossini, and Gounod—as the greatest opera ever composed. Sung by some of the best young singers in the world—in Italian with English supertitles, and with dual piano accompaniment. Tickets are \$25/\$22/\$19/\$18/\$15/\$12. (541)779-3000

Music

◆ Patty Larkin performs in concert to benefit Jefferson Public Radio on October 2 at 8pm. Larkin's live shows combine polished songs, solid rhythms, riveting storytelling, and plenty of

satire to satisfy heart, body, mind and soul. Tickets are available at Heart & Hands in Ashland and at Jefferson Public Radio, in person or by phone at (541) 552-6301. For more information, see the Spotlight section on page 13.

◆ Rogue Valley Symphony presents two performances, October 2 at 8pm, and October 3 at 4pm at South Medford High School. Symphony Series I opens the season with Gabrieli's *Canzona for Double String Orchestra*, Prokofiev's *Concerto for Piano and Orchestra, No. 3* with guest artist, Alexander Tutunov. Two brilliant pianists from Russia meet across half a century. In 1921, Prokofiev wrote music as young and brash and



John Paul Morgan's mixed media painting "Into the World," on display at the Living Gallery in Ashland.

full of caustic humor as he was himself. In 1999, Tutunov plays Prokofiev with consummate intelligence and wit. Also included in Series I, Dvorak's *Symphony No. 9 "New World"* from 1893. Call for ticket information and a season brochure.(541)770-6012

◆ Orbital Arts Multimedia presents Don Harriss in concert with special guest artist Todd Barton. Appearing together for the first time on stage, two of Ashland's own internationally known, preeminent composers, join musical talents to bring audiences an exciting evening of original and improvisational New Age music. Featuring solo piano, shakuhachi and synthesizers, the performance will be held at the New Mountain Avenue Theater, Ashland High School, on Saturday, October 2 at 8pm. Tickets are \$15/\$12 and are available at Soundpeace, Ashland; Piano Studios and Showcase, Medford; and at the door.(541)482-9851

◆ Craterian Performances presents *A Grand Night for Singing* on Sunday, October 17 at 7pm at the Craterian Ginger Rogers Theater. A

Send announcements of arts-related events to: Artscene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520.

October 15 is the deadline for the December issue.

For more information about arts events, listen to JPR's Calendar of the Arts

charming, rousing revue showcasing the classic songs of Rodgers and Hammerstein, performed by five of Broadway's most exciting young talents. Featuring such audience favorites as "Oh, What A Beautiful Mornin'" and "If I Loved You," as well as lesser-known gems from the Rodgers and Hammerstein treasure trove. Tickets are \$25/\$22/\$19/\$18/\$15/\$12 (541)779-3000



Celtic harpist Patrick Ball performs in Ashland on October 23.

◆ Celtic harpist and storyteller Patrick Ball performs on Saturday, October 23, 8pm at the Unitarian Fellowship, 4th and C Streets, Ashland. *Tower Records Pulse!* called Ball the "leading practitioner of T. O'Carolan's art." *The Boston Globe* said "Ball weaves a pleasant skein of shanachie tales with a fair bit of wit, but it's just so much string for his true jewels, the short harp solos." Tickets are \$12 in advance and \$14 at the door and are available at Loveletters in downtown Ashland or by calling St. Clair Productions.(541)482-4154

◆ The Jefferson Baroque Orchestra opens its 6th season with an all-Vivaldi program led by world-famous baroque violinist Michael Sand. He will perform several of the violin concertos from *L-Estro Armonico*, and Pat O'Scannell will direct the famous *Gloria*. O'Scannell will also be recorder soloist, and Jim Rich bassoon soloist, in the concerto *La Notte*. There will be a lecture one half hour before each performance in the hall free to ticket holders. Performances will be held on Saturday, October 23 at 8pm at the Newman United Methodist Church, 6th and B Streets in Grants Pass, and Sunday, October 24 at 7pm at the First United Methodist Church, 175 N. Main, Ashland. Tickets are \$16/\$14/\$12 and will be available at the Book Stop in Grants Pass, Cripple Creek Music in Ashland, at the door or by calling (541)592-2681 in the Illinois Valley; (541)479-5806 in Grants Pass; (541)772-8595 in Medford.

◆ Jackson County Community Concert Association continues its six-concert season with Jan Gottlieb Jiracek on October 26 at 7:30pm at South Medford High School. A finalist of the 10th Van Cliburn International Piano Competition in 1997, this young German classic pianist

has earned critical acclaim in Europe and the United States. These concerts are available only by a season membership; all six concerts are \$45. Reserved seating is sold out.(541)734-4116

◆ St. Mark's Episcopal Parish is presenting a Mass for All Souls on Sunday, October 31 at 2:30pm. The Eucharistic service will feature the Faure *Requiem* with Ellie Murray, soprano, and Michael Stevens, baritone, and the St. Mark's Episcopal Church Chancel Choir and orchestra, conducted by Dr. Margaret R. Evans. Located at Fifth and Oakdale, Medford.(541)858-8037 or (541)773-3111

◆ Chamber Music Concerts 1999-2000 season premieres Friday, October 8, with an 8pm concert by the Janacek Chamber Orchestra at the Southern Oregon University Music Recital Hall. The orchestra, which is comprised of 12 string musicians from the Janacek Philharmonic Orchestra, is among the leading ensembles of its type in Europe. Led by violinist Zdenek Dejmek, they will perform Myslivecek's Sinfonia in A Major; Corelli's *La Follia*; Vivaldi's Concerto for ViolinCello and Strings in G Major, RV 413; Holst's *St. Paul Suite for Strings*; and Janacek's *Suite for Strings*. Tickets \$21/\$19. (541)552-6154

Exhibits

◆ Hanson Howard Gallery presents watercolors by James Kirk and clay sculpture by Jim Romberg through October 31. Gallery hours 10:30am until 5:30pm Tuesday-Saturday; 11am until 2pm Sunday and by appointment. First Friday Opening will be held on October 1 from 5-

7pm. The gallery is located at 82 N. Main St., Ashland.(541)488-2562

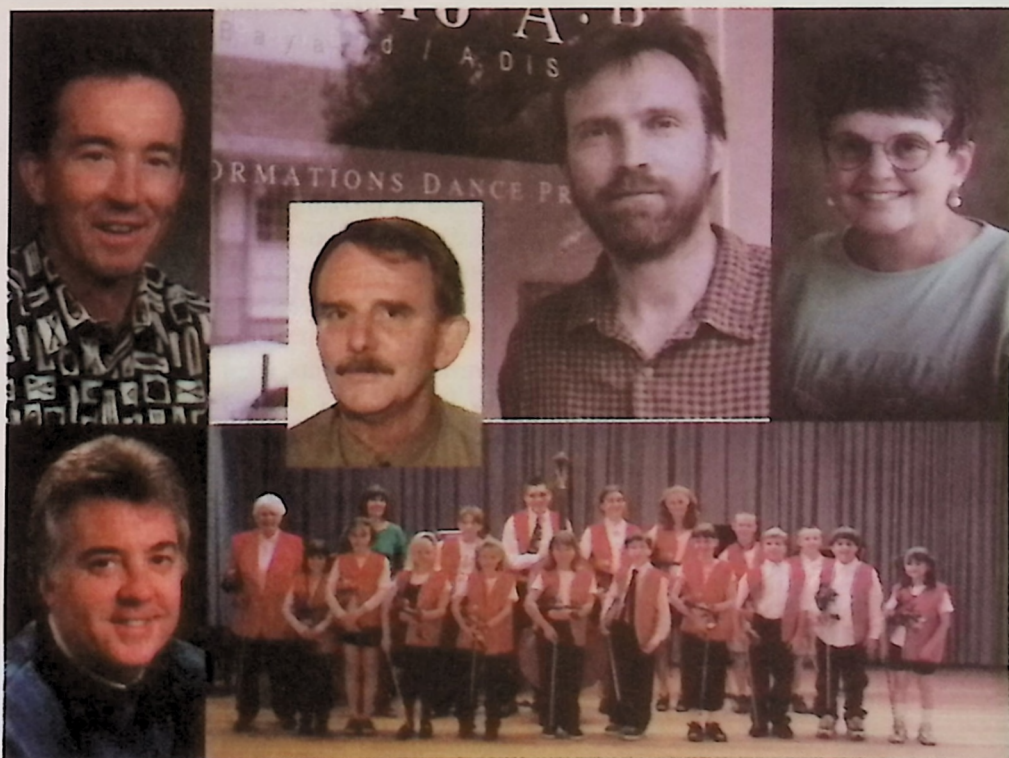
◆ The Living Gallery presents *Nature Meets Whimsy*—mixed-media paintings by John Paul Morgan of Seattle, Washington. Opening on First Friday, October 1, 5-8pm. The show runs throughout the month. Located at 20 S. First Street, Ashland, 1/2 block off Main. Open daily.(541)482-9795 or www.livinggallery@juno.com

◆ Valley Art Gallery, located at 323 1/2 E. Main in Medford, presents its October exhibit, *People, Places and Things*. All interested artists are invited to enter through October 20. A cash prize will be awarded the People's Choice winner. Also in October, Ruth Hickock Schubert will give a three day watercolor workshop, open to the public for a \$90 fee.(541)770-3190

◆ Rogue Gallery and Art Center presents the Watercolor Society of Oregon Show, October 3 through 22. Located at 40 South Bartlett Street in Medford.(541)772-8118

◆ Wiseman Gallery at Rogue Community College presents Daphne Ruff's playful mixed media costumes and sculptures through October 23. The artist looks at our culture and how apparel defines identity. Using a performance style, Ruff's color-coordinated ensembles create a fantasy persona. A First Friday Art Night reception will be held from 6-8pm October 1. Wiseman Gallery is located on the RCC Redwood Campus, 3345 Redwood Hwy, Grants Pass.(541)956-7240

CONTINUED ON PAGE 33



The Arts Council of Southern Oregon presents its annual awards dinner on October 12. This year's honorees include (clockwise from upper left): Bill Thorp and State Farm Insurance of Grants Pass; Donald Gray and the Rogue Valley Youth Correctional Facility; Bruce Bayard and Formations Dance Project; Nancy Jo Mullen; Peggy Greuling (at far left in photo); and John Schweiger and Coming Attractions, Inc.

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the community-based internet
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JEFFNET provides low-cost public access to the world's newest information resource, the Internet, and provides the full-range of Internet services as a way to foster people's desire to know about the world in which we live. JEFFNET is operated by and for people right here in Southern Oregon... it's easy to use... and it continues Jefferson Public Radio's tradition of encouraging life-long learning and facilitating community dialogue. Whether you seek to read Shakespeare, visit the world's great museums with your kids, get the weather forecast in Timbuktu, e-mail a long lost friend, or participate in a local discussion group, JEFFNET's Control Center provides a comprehensive, well-organized gateway that makes using the Internet and the World Wide Web a breeze.

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RECORDINGS

John Baxter

The Decade of the Singer-Songwriter

A friend of mine who used to record for Windham Hill Records in the '80s, when atmospheric acoustic instrumentals (sometimes mis-named "New Age" music) were all the rage, lamented to me recently that his career would be on fire if only he'd been a singer-songwriter.

It's true. The '90s seem to be the decade of the singer-songwriter—an observation I confidently make with just three months left of 1999. From Jewel and Shawn Colvin to Ani DiFranco and Tracy Chapman, the single-artist-with-guitar is one of the defining icons of the decade's pop culture. Ben Harper, Willie Porter, Richard Thompson, Martin Sexton, Dan Bern, and Patty Larkin also pop immediately to mind, and I'm just naming people who've performed in our region in the last couple of years. Moody British folk/rocker Nick Drake is ultra-hip thirty years after his death, and Townes Van Zandt, a tragically neglected songwriter, just released a hot album two years after he passed from us. (New instrumental tracks were added to previously recorded vocal tracks, supervised by Van Zandt's widow.) Our appetite for good songs seems insatiable.

Two albums from the slew of singer-songwriter releases jumped into my CD player for extended periods of time this summer: one an anthology of songs so familiar they're entwined in many people's DNA, the other a rich collection of new material from an artist who's labored for decades as, at best, a cult figure.

Of course, earlier eras of singer-songwriters have flowered, and before the current crop of singer/songwriters there was Bob Dylan. Dylan defined, exploded, and re-defined the concept of the folk singer. A new anthology released this summer un-

derscores his impact, and it includes only one Dylan song. *Bleecker Street: Greenwich Village in the 60's* (Astor Place) pays tribute to the Greenwich Village folk scene Dylan sparked by covering songs of the era written by a generation of singer/songwriters most boomers will remember: Fred Neil, Tim Hardin, Tom Rush, Judy Collins, Tom Paxton, Buzzy Linhart, Tim Buckley, and

Eric Andersen to name a few. The magic of this collection comes from the brilliant pairing of artist and material. Every performance breathes new life into already classic songs.

The anthology begins with Jonatha Brooke's at-

mospheric rendering of Simon and Garfunkel's "Bleecker Street," and it just gets better. Marshall Crenshaw checks in with a loose, electrified version of Dylan's "My Back Pages." Chrissie Hynde's deep blue version of Tim Buckley's "Morning Glory" precedes Boise-born singer Curtis Stiger's cover of Tom Rush's "No Regrets," which is easily the most bittersweet song ever written. At this point you'll have to pause the CD to compose yourself. A few tracks hence the Irish rock band Black 47 heats Phil Ochs' "I Ain't Marchin' Anymore" into a gritty, raucous working class anthem, no doubt Ochs' intention all along. And Paul Brady updates Dino Valenti's "Let's Get Together" with a thoroughly '90s electric sound.

At this point younger readers are crying "Enough about the '60s!" But *Bleecker Street* turns out to be a far cry from cloying boomer nostalgia. True, boomers will remember fondly the original versions of these songs. But these tasty interpretations by more contemporary artists give all of us an idea of what the fuss was all about in Greenwich Village in the '60s. Meanwhile...

“

OUR APPETITE
FOR GOOD SONGS
SEEMS INSATIABLE.

"I took my guitar down from the shelf/Strummed one sad chord and I reinvent myself"

So goes a couplet in "Moving Sky," a song from Elliott Murphy's latest release *Beauregard* (Koch). The singer-songwriter has been reinventing himself over the course of a dozen albums now, to consistent praise from critics and— it often follows this way—consistent neglect from American audiences. The New York-born Murphy now lives in Paris with his French wife and their son, and he's built a loyal following there. Every few years he lobs an album's worth of powerful songs across the Atlantic. *Beauregard* is no exception.

Murphy sets his wry, sometimes caustic lyrics against a spacious, economical quartet landscape, backed by former Modern Lovers bassist Ernie Brooks, guitarist Olivier Durand and drummer Mark Kerr. He adds folk and country colors with a fiddle here and a mandolin there. But with song titles like "Well Intentioned Pedestrians" and "Made in Freud," Murphy's lyrics (he is also a published novelist and short story writer) form the album's center. They're fraught with emotion, irony, love, anger and sarcastic wit. Here's a sample chorus from the song "As Bad As It Gets:" *"Is this as bad as it gets/Or do I have to let you see me cry/I'm surprised by this love thing/I was expecting/I'd be rejecting/At least neglecting/You by now/But it doesn't hurt much/Yet."* Ouch.

Elliott Murphy turns out song after exceptional song, never shying from life's painful edges. He is a treasure to be discovered. While you're at it, rediscover the treasures on *Bleecker Street*, while the '90s are still here. I'm told the coming decade will see the revival of Bert Kaempfert and the zither, so time is running out. ■

John Baxter is Jefferson Public Radio's Director of New Media.

ONE WORLD *From p. 11*

National Song and Dance Company of Mozambique in 1979. The company's reputation is for "dancing that makes the earth move" as they bring their age-old traditions with thunderous drums, chanting singers and tribal movement to a modern stage show. On Saturday, April 1 at 8pm, they'll grace the stage at the Craterian Ginger Rogers Theater.

Nordic Night: The Best of Norway, Sweden and Finland **Väsen, JPP and Annbjorg Lien**

From the land of the midnight sun comes a wave of new music rooted in traditional culture but full of contemporary energy. Across Scandinavia a new generation of musicians is reigniting the spirit of their ancient roots, making this the single hottest region for world music as we pass into the new millennium. *Nordic Night* presents three of the leading groups combining the ancient and modern sounds. The hardanger fiddle, nyckelharpa, and harmonium blend with polyrhythmic percussion and even samples on beautiful waltzes, lively polskas and fiery original music deeply rooted in the forests and rich earth of the Nordic countries. All at the Craterian Ginger Rogers Theater on Sunday, April 16 at 8pm.

Tibetan Freedom Concert **featuring monks from the Drepung Loseling Monastery in India and singer, composer and film star Dadon Dawadolma.**

A week of festivities includes a mandala sandpainting, lectures and workshops on Tibetan culture, and informative talks on the Chinese occupation of Tibet.

The January, 1999 visit by



David Grisman



Väsen



Radio Tarifa

pressure from the Chinese she was forced to flee her country in 1992. Through the efforts of actor Harrison Ford, Dadon was granted asylum in the United States. In her music she sings for the freedom to maintain her cultural and spiritual practices, values and beliefs. This will be her first Northwest appearance.

The week of festivities is highlighted by two shows at the SOU Music Recital Hall, on Saturday, May 6 at 3pm and 8pm. ■



Dadon Dawadolma

the monks of the Drepung Loseling monastery attracted the largest number of people ever to any One World series event. The interest in the ancient Tibetan religion and culture, and the Chinese occupation of the country, obviously struck a chord. By popular demand, a new group of monks from the exiled monastery in India will return to perform the mystical arts of Tibet.

Dadon Dawadolma, the star of the film "Windhorse," was the leading singer and composer of Tibetan popular music and her six solo albums sold millions in Asia. Due to

Open Air

Grab your mug and join us for a fresh cup of Jefferson Public Radio's house blend of jazz, world beat, blues, singer/songwriters, new acoustic sounds, and cutting edge contemporary music. Open Air hosts Maria Kelly and Eric Alan guide a daily musical journey which crosses convention and shadows boundaries. Seamlessly bridging a multitude of traditions and genres Open Air is invigorating yet relaxing, hip yet nostalgic.



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best in contempo-
rary folk music.



Sundays at 6:00pm
Rhythm & News



AS IT WAS

Carol Barrett

Election Day

In the elections of 1914 Oregon women could vote on the state level but not on the national level. Some wanted to take part in the election process in any way they could.

Mrs. Thomas and Ida Grimes were two of the five members of the 1914 election board in Klamath Falls. The day dawned in a holiday mood. Sitting at the voting place one could see old friends, chat, knit and write letters on the backs of voting sheets. Lunch time was a special event. The polls closed at noon and again at dinner time as the ladies picked up their ballot boxes and went off to some restaurant to dine. The county paid for these meals. As further compensation for the day's work, they were

allowed to take home the bottle of ink and steel pens that had been used.

After the voting polls closed, the tired women had to count the votes and straighten out any errors that had been made.

Not all people were in favor of Oregon letting women vote. Those that exercised their power heard whispering behind their backs. It was said that only coarse or "bad" women pursued their right to vote at the polls.

By 1929 Klamath County was paying the poll workers with a warrant for \$4.00. This warrant had to be used to buy groceries. If the worker wanted to trade the warrant for cash they took a sizable discount.

Source: *Herald-News*, November 6, 1960, "Election Board Customs," Ruth King

Sumner Elections

In Sumner, Oregon elections were held in the Grange Hall. When the door opened for the election, one of the board members would go out and announce "Hear Ye, Hear Ye, the polls are now open."

Those on the election board were expected to arrive before the polls opened. They would stay all day and when the polls

closed they would count the votes. When the counting was done, one of the members would drive over to Coquille with the ballots and turn them in at the courthouse. Usually this would be about two in the morning.

Being on the election board meant an eighteen-hour election day.

Source: Interview with Vurl Harrison

Columbus Day Storm, 1962

A storm struck the west coast on Columbus Day, 1962.

Bad weather was expected but no one forecast the disaster that hit the west coast. Starting in Northern California, the path of the storm followed just off the coast as far north as British Columbia. Winds shrieked and rain slanted across the land. Waves reached six feet on Lake Shasta. The Squaw Creek area got 12 inches of rain in 24 hours. In Oregon alone, eighty-four homes were destroyed and over 50,000 damaged. Electricity was off for days. Oregon was declared a disaster area.

Even such a storm had its comic side. Everyone had a story. One family had a yellow plastic patio cover that was blown away in the storm. But a few gusts later someone else's patio cover blew into their yard.

It was green and the exact size.

So what was this Columbus Day storm? Meteorologists were puzzled and finally called it an "extra-tropical cyclone."

Source: *West Coast Disasters*, Franklin

Carol Barrett moved to Eagle Point twenty-five years ago. She did a survey of the old structures in town under a grant from the Southern Oregon Historical Society. She began writing the "As It Was" radio feature and other features for JPR in 1992. She self-published the book *Women's Roots* and is the author of JPR's book *As It Was*.

The *As It Was* book, with nearly a hundred historical photographs as well as hundreds of scripts, is available from Jefferson Public Radio at 1-800-782-6191 for \$22.45 including shipping and handling.

Other Events

◆ The Arts Council of Southern Oregon will hold its annual awards dinner on October 12 at Redmen Hall in Jacksonsille. This event recognizes some of the key individuals and organizations in Southern Oregon, and is open to the public. This year, the award winners to be honored include: Nancy Jo Mullen, Exectutive Director of the Rogue Gallery & Art Center, who has been named Individual of the Year for eleven years of service; Formations Dance Project and its director Bruce Bayard, receiving the Non-Profit Arts Organization Award for nurturing the entire dance community; multi-talented musician Peggie Greuling, Art Teacher of the Year, who has organized and taught the Suzuki Violin Project at Talent Elementary School; State Farm Insurance of Grants Pass and its owner Bill Thorp, who receive the Small Arts Business Award for underwriting the Grants Pass Concerts in the Park series; Coming Attractions, Inc. and owner John Schweiger, who've earned the Large Business Award for being the champion of independent cinema in the region; and the Rogue Valley Youth Correctional Facility and superintendent Donald Gray, who will be honored with the Arts Education Group award for bringing arts programming to at-risk youth. Reservations are \$25 per person and can be made by calling the Arts Council. (541)779-2820

◆ Rogue Gallery & Art Center announces a call for entries for an exhibition In Celebration of Chocolate. The exhibit will hang in the Main Gallery from December 1 through December 24. Open to all artists, all media, including chocolate. Submit actual artwork November 27 and 28 between noon and 3pm at the Rogue Gallery & Art Center, 40 S. Bartlett Street, Medford.(541)772-8118

◆ Now in its fourth season, the New Chau-tauqua Lecture Series will present four award-winning writers at the Craterian Ginger Rogers Theater in Medford. The 1999-00 series opens with David Sedaris on Monday, October 25 at 7:30pm. The writer made his debut on National Public Radio's *Morning Edition* with his "Santa-Land Diaries," his strange-but-true experiences as a Macy's elf. In addition to his commentaries, his publications include *Barrel Fever, Naked*, and his most recent book, *Holidays on Ice*. Tickets are \$15/\$10 or \$50 for preferred seating season tickets. All seating is reserved. Tickets are available at Bloomsbury Books in Ashland or the Craterian theater Box Office in Medford.(541)779-3000

KLAMATH FALLS

Music

◆ Klamath Community Concert Association opens its 64th season with the Boston Brass on

October 8 at 7:30pm at The Ross Ragland Theater. The members of the Boston Brass have impressive backgrounds, and collectively include performances with Boston Symphony Orchestra, the Boston Pops, The Vienna Philharmonic, the New York Pops, the New World Symphony and the New York Trumpet ensemble, as well as motion picture soundtracks, solo recitals and Broadway shows.(541)884-4298

Exhibits

◆ The Klamath Art Association presents Darlene Zarosinski's *Watermedia Experiences*, October 3 through 31 from 12pm until 4pm at 120 Riverside Drive in Klamath Falls.(541)883-1833

Other Events

◆ The Boarding House Inn presents *Bye, Bye Birdie*, a Dinner Theatre performance, October 8 through 10. Also, the inn is presenting a St. Francis Wine Pairing Dinner on October 16.(541)883-8584

UMPQUA VALLEY

◆ Umpqua Actors Community Theatre opens its 1999-2000 Season with *Harvey* by Mary Chase. The story is of Elwood P. Dowd and his imaginary friend, Harvey, a six-and-a-half-foot rabbit, and the problems that arise when family members get involved. Directed by Kim Whittaker, the show continues with performances October 1, 2, 8, and 9 at 8pm at the Betty Long Unruh Theatre, located at 1614 W. Harvard, in the Fir Grove Section of Stewart Park, Roseburg. A Sunday matinee on October 3 will begin at 2pm. Tickets are \$8 and are available at Ricketts Music, Emporium Dept. Store, Umpqua Valley Arts Association, and at the theatre box office.(541)673-2125

COAST

Theater

◆ Chetco Pelican Players presents *Northwest Side Story* by Gerald P. Murphy October 15 through 31, Fridays and Saturdays at 8pm and Sunday matinees at 2pm at the Performing Arts Center at South Coast Shopping Center in Harbor. This amusing melo-drama sets to music the conflicts and bickering of loggers and environmentalists in our Great American Northwest. Pick-ups, pit bulls and partisan insults abound in this delightful send-up of the *Romeo and Juliet* tale by way of *Westside Story*.(541)469-1857

Music

◆ Friends of Music presents pianist Alexander Tutunov in the Redwood Theatre Concert Series on Sunday, October 10 at 3pm at the Redwood

Theatre in Brookings. Dr. Tutunov has won many musical prizes in his native Belarus in the former Soviet Union, including first prize in the National Music Competition of Belarus, and fourth prize in the All Soviet Union competition of Pianists. Since coming to the United States he has further distinguished himself with awards from the outstanding program at the University of North Texas and the Music Club of Seattle. He is now Director of Keyboard Studies at Southern Oregon University in Ashland. The program includes Beethoven's Sonata 23 in F Minor, *Op. 57; Appassionata*; Prokofiev's Sonata No. 7, B Flat, *Op. 83*, and other shorter selections. Tickets are \$12/\$2. For more information call.(541)469-6499

Exhibits

◆ Coos Art Museum presents *LaDuke and Jensen: A Joint Exploration In Creative Expression*, through October 30. "Africa: From Eritrea with Love" features works by Betty LaDuke, artist activist who paints the world. LaDuke introduces viewers to the contemporary art and culture of Eritrea, a small nation in the Horn of Africa. The beauty and power of her images provide us with insight into the lives of the Eritreans. Wood carvings by Seattle sculptor Steve Jensen are created from trees that have fallen naturally on private lands or washed ashore on private beaches.(541)267-3901

NORTHERN CALIFORNIA

Music

◆ Center for Arts, Culture and Society at Shasta College presents Shasta Symphony Concert's "Mostly American Music" on October 10 at 3:15pm. Tickets are \$8/\$6. (530)225-4761

◆ A fundraising concert will be held by Broadway Phil and the Shouters, the winner of the Siskiyou Blues Society's regional blues talent search this year, to help them go to Memphis to compete in the International Blues Talent Contest next January. They'll perform at Puttin' on the Ritz, 414 N. Mt Shasta Blvd in Mt. Shasta, on Saturday, October 16 at 9pm. The admission price of \$3 will directly go towards the band's expenses. (530)926-5797

Exhibits

◆ Center for Arts, Culture and Society at Shasta College presents Salt and Pepper Shakers from the collection of Ginnee and Michael Bliven through November 4. A lecture will be given by Michael Bliven on October 16 at 11am in Building 300.(530)225-4761

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FROM NATIONAL PUBLIC RADIO



THEATER

Alison Baker

Tongue of a Bird

By Ellen McLaughlin

Directed by Timothy Bond

At the Oregon Shakespeare Festival through October

I'm becoming very curmudgeonly as I age. For the most part I rather enjoy it; after trying to please people for so many years it's a relief to express the occasional opinion with no regard for What Other People Think. Sometimes, though, I fear I'm carrying curmudgeonhood too far; I seem much too inclined to find fault with things. When I go to the theater, for instance, I feel as if I'm marching grimly down the aisle to my seat with a ready-made sneer on my face, daring the play to be good. It's so easy—and it's fun!—to find faults in other people's work.

But I *wanted* to like *Tongue of a Bird*. Granted, the vague comments I'd heard in advance seemed to indicate it was a "women's play," a category I tend to shy away from. The characters were all women, and there were hints that some of them might Find Themselves, and that a number of Mother Issues would arise. But it did sound as if it at least contained some *action*: a girl is abducted and a topnotch search-and-rescue pilot heads out to scour the wilderness for her.

Here's the story. Maxine (Robin Goodrin Nordli) is a thirty-something search-and-rescue pilot who has a gift for seeing the "indiscernible"; she has never failed to find anyone she's set out to look for. She's hired by Dessa (BW Gonzalez) to find her 12-year-old daughter Charlotte (Bridgette Loriaux), who was abducted by a man in a black pickup truck eleven days ago. The man and girl are somewhere in the Adirondacks, a territory Maxine knows like the back of her hand, since it's where she grew up. For the duration of the search she returns to stay in her childhood home, where her grandmother Zofia (Dee Maaske) now lives alone. As her search progresses,

Maxine is visited by visions of the missing girl, and of her own mother, Evie (Suzanne Irving), who committed suicide when she was around Maxine's age.

A friend of mine who'd read the play had told me the language was beautiful, and it is. Playwright Ellen McLaughlin uses lyrical, eloquent language, especially in some of Maxine's longer monologues. She pays attention to language for its own sake, as well as for the sake of telling the story. In fact, the play itself is as much a vehicle for imagery and metaphor as it is a story about finding a lost girl.

But that may be why it lost me. The action seems a second thought, something tacked on to give the language something to talk about. The play's real story, of course, is Maxine's search for her lost mother. But even here the references are too easy, a little pat. For instance, (1) grandmother Zofia considers herself descended from "traveling women" who rub henbane on their feet and are able to...fly! *Aha!* (2) Although she never flew in real life, and would have been born in the thirties, the ghostly Evie appears to her daughter dressed as...a 1920's aviatrix, complete with goggles and leather helmet! *Aha!* (3) And when Maxine finally comes to terms (as they say) with her mother's death, what does she do? *She takes her mother's flying costume off!*

There's one flaw in the play's structure that I think is a fairly major one: the man in the black truck turns out to be something of a red herring. When a man abducts a young girl, the act has certain connotations: molestation, rape, murder. But when Maxine finally describes Charlotte's fate, the man—and even the truck—play almost no part in it. The Man in the Black Truck turns out to be a loaded pistol that's waved

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threateningly around in Act One but is never seen again.

If the success of the play depended only on the acting, there'd be no problem. Dee Maaske is funny, strong and convincing as she denies remembering anything about the suicide of her only daughter. BW Gonzalez, as the missing girl's mother, is holding herself together so tenuously we're terrified of seeing her break apart. Robin Goodrin Nordli's Maxine is a lonely loner in public and a frightened, abandoned little girl when she's alone. In a way, though, the role itself is a little disappointing, in that it doesn't offer much range: she's overwrought when the play starts and overwrought throughout, and for me her cathartic epiphany in the last scene isn't quite convincing.

It's probably my own fault; I dare say I'm carrying a large chip of some sort on my shoulder. When entering the theater, one's supposed to be ready to suspend one's disbelief, but I seem to demand that the play remove mine (see above, *Maxine removes mother's flying costume*). Sometimes, despite your high hopes, a play just doesn't click. This one didn't click with me. But you might like it, unless you're a curmudgeon, too.

NOTE: Recently in this column I mentioned a screech owl that joined the cast of *The Three Musketeers* one evening when I was in the audience. A few weeks later, a friend reported that she saw him, along with a feathered buddy, onstage during a production of *Henry IV Part 2*. Keep your eyes peeled for these repertorial raptors. ■

Alison Baker lives in Ruch, Oregon.

LIVING *From p. 27*

efforts to protect the environment. Consumer choices can be strongly influenced by education and awareness of a business's efforts to operate in harmony with nature. Green business programs function as an integral part of those educational and awareness processes. ■

Ross Finney is a graduate student at Southern Oregon University completing degrees in both Environmental Education and Business Administration.

POETRY

Two Mosquitoes in the Bathtub

BY CHARLES GOODRICH

They've been here for weeks,
living on leaky faucet drips.
When I draw a bath, they fly a little
but soon settle back among the soap stains.

It's December, freezing outside.
That's why they don't bite me, or mate.
Enormous desires encoded on their chromosomes
lie dormant. They dream of summer.

Relaxing in hot water, I watch them
doing nothing. One, the male,
waves his feathery antennae. He's smaller
and has a broken foot. The female
is slightly swayback,
maybe just tired. Science
and Buddhism I call them,
orphan twins in search of lost family,
a couple of itinerant trapeze artists,
a secretly amorous pair of saints.

Whoever they are, they're my guests.
We're sharing our morsel of eternity.
We bathe together.

Vacuuming Spiders

BY CHARLES GOODRICH

I admire their geometrical patience
the tidy way they wrap up leftovers,
their willingness to be the earth's
most diligent consumers of small bitternesses.

Sometimes at night I hear them
casting silk threads, clicking their spinnerets,
plucking their webs like blind Irish harpists.
I can almost taste the fruit of the fly
like sucking the pulp from a grape.

But when their webs on the ceiling
begin to converge, and the floor
glitters with shards of insect wings
I drag out the vacuum
and poke its terrible snout under the sofa,
behind the radio—everywhere,

for this is the home of a human being
and I must act like one
or the whole picture goes haywire.

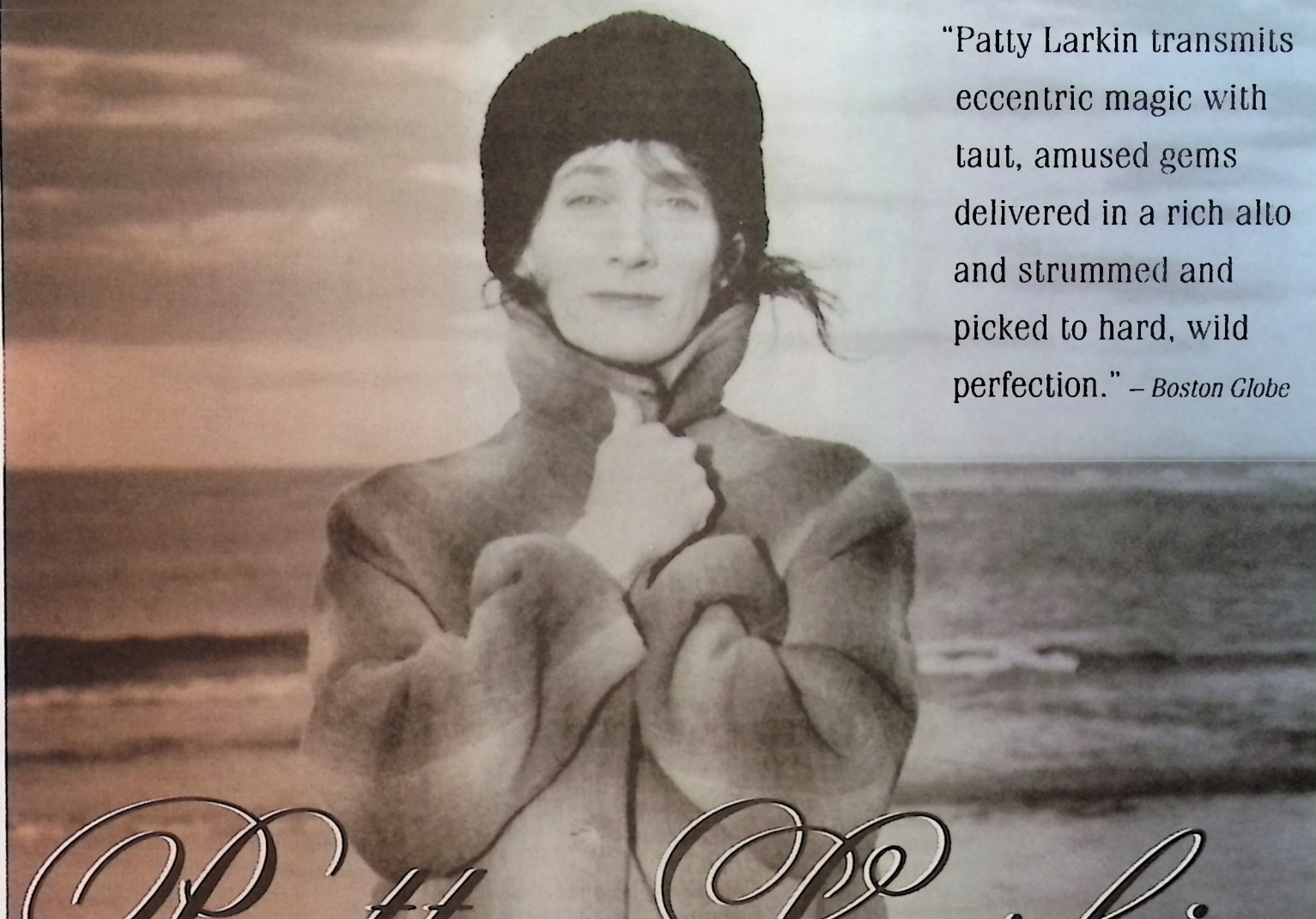
Charles Goodrich has worked for 25 years as a professional gardener, including his present service as gardener for the Benton County Courthouse in Corvallis. This fall he'll be a graduate teaching assistant in English at Oregon State University. His poems have appeared in Orion, Zyzzyva, Fireweed, Willow Springs and others. He is the author of a chapbook, Insects of South Corvallis (Knot House, 1998), from which this month's poems are taken, and has edited an anthology of poems about the Willamette River, Let Us Drink To The River. He has been awarded a 1998 Oregon Arts Commission Fellowship and a 1996 Fishtrap Fellowship. This fall a selection of his poems is forthcoming in Millennial Spring: Eight New Oregon Poets (Blue Heron Press). Readers may order Insects of South Corvallis by sending \$4 to: Charles Goodrich, 2340 SE Crystal Lake Dr., Corvallis, OR 97333.

Writers may submit original poetry for publication in the *Jefferson Monthly*. Send 3–6 poems, a brief bio, and a self-addressed, stamped envelope to: Patty and Vince Wixon, *Jefferson Monthly* poetry editors, 126 Church Street, Ashland, OR 97520. Please allow two to four weeks for reply.

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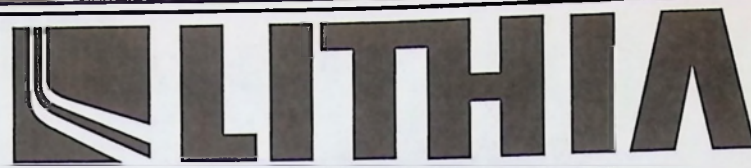
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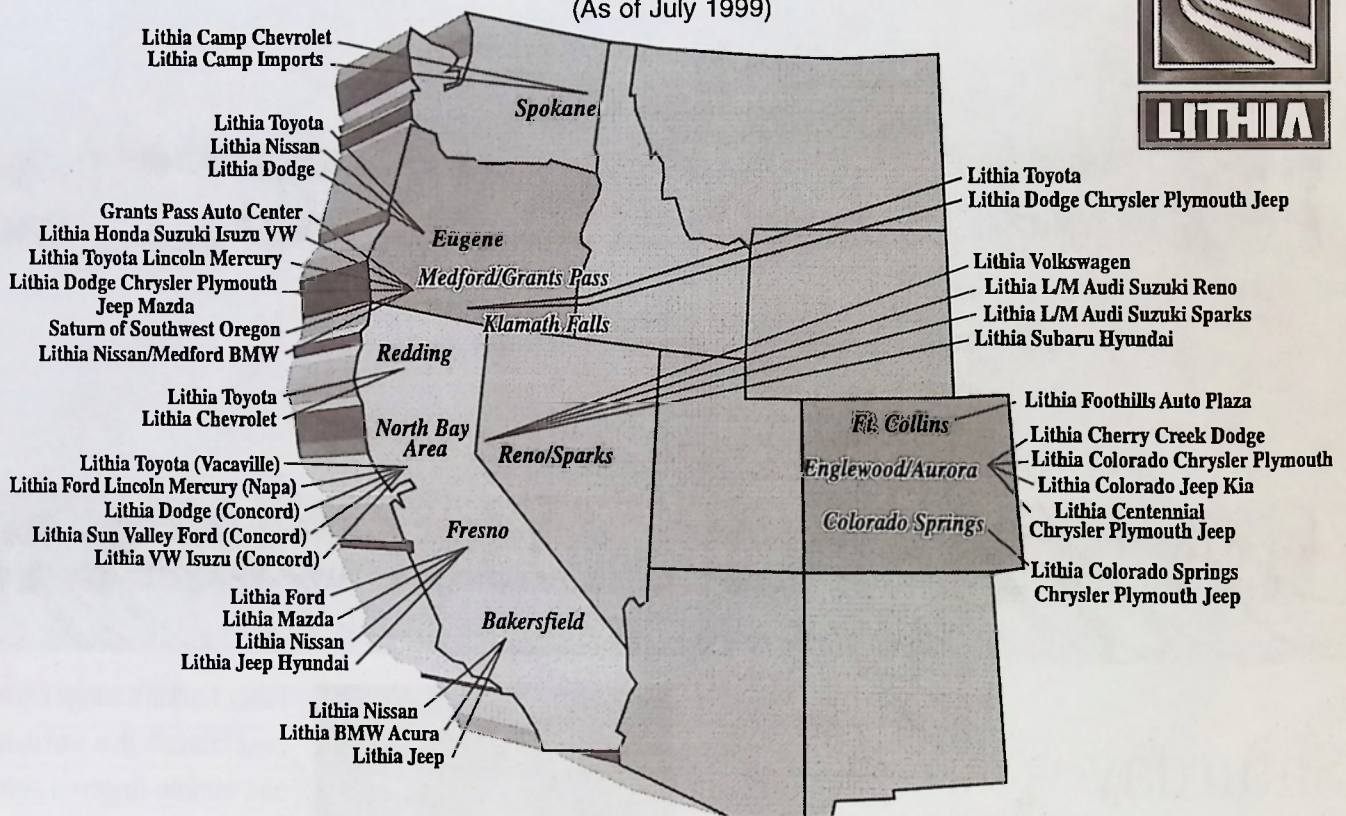
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